

HOUSE of HORROR



The Complete HAMMER FILMS Story

house of horror
the complete hammer films story

credits

*house of horror
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ISBN 1 871592 40 2

© andrew sinclair productions ltd 1973, 1994

first published 1973 by:

lorrimer publishing ltd

this new revised edition first published 1994 by:

creation books

83, clerkenwell road, london ec1, uk

tel: 0171-430-9878 fax: 0171-242-5527

second edition: 1995

© creation books 1994, 1995

a lorrimer film book

design/layout/ypesetting:

sailorboy pcp

design technician:

bradley davis

additional work:

adèle olivia gladwell, mike murphy, jack sargeant

acknowledgements

the publishers and editors wish to extend deepest thanks to all the people and organisations who have made the compilation of this book possible, particularly:

mr. michael carreras, mr. terence fisher, mr. christopher lee and mr. peter cushing, for allowing themselves to be interviewed;

miss jean garioch, mr. anthony carreras and kf matthews, for their indefatigable help;

barbara de lord, carol futrall and graham smith, for their help in making stills available for reproduction.

special thanks to:

andrew sinclair and peter whitehead.

thanks are also due to the following distribution companies who have granted permission to use stills from the hammer films distributed by them:

rank film distributors, columbia-warner, mgm-emi, and cinema international corporation. thanks also to the following companies for permission to use stills:

allied artists, amicus, anglo-amalgamated, aip, bfi, british lion, contemporary films, 20th century fox, first national, hemdale, intercontinental films, new line, new world pictures, paladin films, paramount, rko pictures, titan international, united artists, universal.

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house of horror



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preface

When House Of Horror was first published in 1973, Hammer Films was still a force, albeit a waning one, in British cinema. Re-reading today the four interviews which comprise the introduction to the book, it seems hard to imagine that the end of the line in feature-film production was in fact only a couple of short years away for the company. These interviews have been left in their original form, and form a telling reflection of the position and ambitions of Hammer, its directors and stars at that time.

Twenty years later, as we write, it has been announced that Hammer is to be resurrected in 1994, and a programme instigated by which some of their most famous films are to be remade with Hollywood backing. How the Hammer oeuvre can be reconstructed for the '90s and retain anything of its original character remains to be seen; perhaps in another twenty years a book will be made about the

company's second lease of life. While we wish this proposed new venture every success, for the intents and purposes of this book Hammer Films was a classic British institution which ceased to produce films for the cinema in 1976, and whose complete story is contained herein.

introduction:
four voices
from hammer



With 140 pictures produced in the past 25 years, Hammer Film Productions rates as one of the most successful and prolific film production companies in the world. While the present company was formed in 1947, the real origins of Hammer lie very much further in the past, when a Spaniard named Enrique Carreras bought his first cinema in Hammersmith, London, in 1913. Gradually building up a chain of cinemas, Enrique Carreras then went into partnership with one William Hinds, who worked in amateur variety under the stage name of Will Hammer, and the two of them formed a film distribution company – Exclusive Films Ltd. – in 1935. At the same time the next generation of the Carreras family, Enrique's son James (now Sir James Carreras, MBE),

joined the company, to be followed by his own son, Michael, eight years later. It was from this company that Hammer Films eventually developed.

Michael Carreras became the managing director of Hammer in January 1971. As the third generation of the Carreras family to be involved in the operation, he has a unique perspective of Hammer's past development, and he is also the man on whom Hammer's future depends. Here he talks about the early days and the personalities of Exclusive's founders, Enrique Carreras and Will Hammer.

"My grandfather was a Spaniard; he came over from Spain, and my grandmother hardly learned to speak English to the day she died. They came from the same family

as the tobacco firm, and it was his uncle or great uncle who finally severed the connection by selling out. My grandfather had been in many ventures in this country, including one misadventure with a new toothpaste which made him bankrupt. Eventually he drifted into the cinema exhibition side and built up an original chain of cinemas called the Blue Halls. As a matter of interest, in the early days of his exhibiting life my grandfather had the distinction of putting on the first Royal Command Performance ever. He rented the original *Ben Hur* film, rented the Albert Hall and invited royalty, and that was the first Royal Command Performance.

"Parallel with that you have a man called Will Hinds or Hammer, who had many wide interests – including Hinds the jewellers, and some bicycle shops, I believe. Eventually their paths crossed and they came together, by which time my grandfather was running a company called Exclusive Films, a very small distribution set-up dealing only with reissue pictures and that sort of thing.

"The two of them had one thing in common. They were both very shy and retiring people. My grandfather carried much of the Spanish heritage with him, he was a very gentle man, much admired and liked. At the same time he was a very astute business man, and handled his affairs with a great deal of charm. All my images of him are as a very soft, kind man.

"Will Hinds, or Hammer, was also a very quiet and retiring man, but obviously had an extraordinary introverted desire to become extrovert, because one of his great activities, both business-wise and as an active amateur, was theatricals. He had a theatrical agency, which employed a number of music-hall artists, he used to rent and own a number of seaside theatres which put on summer shows, and he himself liked to perform as a comedian. I never saw him do it professionally, but in those days when we were a distribution company as well we used to have a staff of about 130, and every year we used to have a staff outing. We would get on a coach and go down to Hastings or

Southend or somewhere, and at the end of the lunch he always used to love to stand up and give us a performance. But this was totally in contrast to the character and personality of the man I actually knew."

While James Carreras was away in the Army (from 1939 to 1946), Michael Carreras had joined Exclusive Films in a junior capacity in 1943, the start of a long career in the family business:

"I had the advantage of going through all the various departments – logging, buying, accounts – ending up in the publicity department, which was responsible for sending out the stills and the posters to the cinemas that were playing the various Exclusive releases. That was during the war, and we were in Wardour Street. I remember that the secretary of the company was a woman, who had a dog and insisted on bringing it to the office every day. So it was part of my job to walk down seven flights of stairs with this dog four times a day, at the same time as the doodle-bugs were dropping. It was a fairly exciting period..."

Exclusive Films continued in business in a limited way until the end of the Second World War, and began to produce a handful of films. As James Carreras was demobbed in 1946, so his son Michael began his military service in the Grenadier Guards. On returning to civilian life, James Carreras sought the advice of Jack Goodlatte, at that time booking manager for ABC cinemas:

"He advised me to continue to produce low budget British films. I acted on that advice and the first film we made was entitled *River Patrol*."

In 1947, Hammer Films was formed to implement the production programme. At the same time, the younger generation of Hinds and Carreras returned from the Services, and both Michael Carreras and Will Hinds' son Tony started in the production side of the new company.

"I had for a short time been on the booking side of Exclusive Films," recalls Tony Hinds, "but after the war it took some persuasion from Sir James to talk me into rejoining the new Hammer company. I

wanted to be a writer – not a producer and not necessarily in films at all. I started as general 'dog's body' and worked my way up, eventually realising my original ambition by writing scripts."

In 1951, Hammer Films joined forces with the American production company, Robert Lippert Productions, and this move gave them their first foothold in the United States. While Michael Carreras produced a number of films which starred American artists under the new American co-production deal, his father was gradually building up the company's reputation abroad. As Michael Carreras says, his father provided a marked contrast to the older generation:

"He is a salesman *par excellence*, a man who as they say could sell refrigerators to Eskimos, and he has a tremendous outgoing personality. When I was a child, I think a lot of my energy was drained by just watching my father perform. He was a great sportsman, a great cricketer, a great rugby football player – never used to stop. He also loves social occasions and is at ease in any class of society or size of group. This is illustrated very much by his activities in the Variety Club, which developed later. He has become the international chairman and travels all over the world; he meets everybody and handles it all as to the manner born. He's an incredible extrovert as opposed to the older generation.

"I think if we examine it very honestly those formative years under the guidance of, let's call them the elder statesmen, at least gave Hammer a firm footing, and a reputation within the film industry. An example is its relationship with the National Film Finance Corporation. A lot of people ended up owing them a great deal of money, but under the guidance of the elder statesmen we involved ourselves very heavily with the Film Finance Corporation and paid them back in full on the date required. So a very good foundation was laid by then. Now in no way am I trying to take anything away from the expansiveness of Sir James Carreras, but if he hadn't had an honest foundation to build upon, he really

wouldn't have had the same success. By the same token, had Hammer Films not then inherited the services of Sir James Carreras, it would probably never have grown. So the two things are compatible and I think both must be recognised.

"The other thing that happened during the formative period is of course that both Tony and I learned our jobs. We neither of us knew anything, but we had the best possible schooling, because we were free to interfere in everything. I think we both had an enquiring mind, and we wanted to learn. We didn't just accept the fact that we were producing pictures, we wanted to know how you photographed them, how you directed them, how you wrote them, how you cut them etc; what happened in the laboratories, how you marketed and so on. So we had the tremendous advantage of having a kindergarten with all the toys available to play with and experiment with as we wished.

"Now during the period when neither of us knew anything Tony, who was older than I was, had the actual function of being the producer. I had the looser function of being assistant to him. I did casting for a time, I was story editor for a time, and almost anything else that amused me. Then after about the first three years of operation we shared the chore and alternated as producers. We were doing six pictures a year and Tony would do three, then I would do three, and that was the way it developed. Then we both took it in turns at various times in our history to become the executive producer. Our programme grew to about eight films a year and I was executive producer for a period of time, then I took an absence from Hammer and Tony became the executive producer. The other thing that he did do, interestingly, was to start writing, and he wrote a lot of horror films, in particular, under the name of John Elder."

It was in 1955 that the now steadily expanding company achieved its first major international success with *The Quatermass Xperiment*, released in the United States as *The Creeping Unknown*. The idea of a

recognisably human monster had caught the public imagination, and Hammer decided to exploit the trend, first of all by reviving the *Frankenstein* and *Dracula* stories which had first been seen in the American horror films of the '30s. The first was *The Curse Of Frankenstein*, made in 1956, which was directed by Terence Fisher, scripted by Tony Hinds under his pseudonym of John Elder, and starred a relatively unknown actor, Peter Cushing. The first *Dracula* followed in 1957, again directed by Terence Fisher, and launched another actor, Christopher Lee, to stardom. These two films remain Hammer's biggest successes, having grossed some £4 million between them, and started the trend which has made Hammer's name synonymous with horror throughout the world. By early 1960, Hammer had completed *Revenge Of Frankenstein* and *Brides Of Dracula* as the second in a whole series of *Dracula* and *Frankenstein* films which remain firm favourites up to the present day.

In 1961, Michael Carreras broke away from Hammer to form his own production company, Capricorn Films:

"The reason I broke away was that I wanted – like I think everyone does at some point – just to have a fresh scene. I didn't want to leave the industry or anything, but I wanted to try other facets. I wanted to make a different type of film, which I did immediately – a musical called *What A Crazy World*, which I co-wrote and directed, and then a Western called *The Savage Guns*, which as a matter of interest was the very first Western to be made in Almeria in Spain. I wanted to experiment in different types of subject because there was a very rigid pattern at Hammer at the time – a successful pattern but nevertheless a rigid one. By the same token, I wanted to gather a wider experience so that when I rejoined Hammer, which I always expected to do, it being a family concern, I would be able to bring this experience with me.

"Since both Tony Hinds and myself were capable of fulfilling the same function at Hammer, I think it was only a question of

time as to whether it was I or Tony who went. In fact he also felt this psychological need and prior to my leaving he took a year off, and applied to the Union to be able to work in a much more lowly position, to gather experience. The Union refused him a ticket, and I think this is something they should be totally ashamed of, since he was a director and shareholder of a company which was probably giving more employment to British technicians than any other company.

"Tony Hinds eventually retired and sold out from what had been very much a two-family venture. My grandfather died first, then Tony's father, and then Tony himself decided to retire, for reasons which must be purely personal to him, I suppose. I don't think there's any other word for it, because as far as I know, since leaving Hammer he has done no more than write a couple of scripts and literally does lead the life of a retired gentleman."

During his formal absence from Hammer, Michael Carreras continued to produce individual pictures for the company, which was maintaining a steady output not only of horror films, but also comedies, thrillers, TV 'spin-offs' and prehistoric subjects.

"I produced all the different kinds of pictures that Hammer made – there was the Rider Haggard adventure, *She*, for instance, then *One Million Years BC* and *Moon Zero Two*, which were all different. I had never really lost close contact, and had probably been as much involved as anyone with their diversification of projects. This was what I wanted to achieve anyhow, but it worked better this way for me personally than it would have within the firm."

During the '60s, Hammer tied in with most of the major American distribution companies, such as Columbia, Warner and Fox, and in 1968 they received the Queen's Award To Industry after three years of production in which they had brought £1,500,000 in dollars into the UK per year. Their peak production was in 1971, with ten films completed within twelve months. It was to this increasingly successful company

that Michael Carreras finally returned in a formal capacity in 1971:

"The last thing I did while I was still acting independently was to make a picture in South Africa, which I both wrote and produced. That really took a year out of my life, during which I only came back to London once for three days. When I finally got back my father said to me laughingly, 'I suppose you've stopped buggering about now,' meaning that I ought to settle down. The first offer he made was that I should come back as executive producer. At that time they were still maintaining their output of eight pictures a year and I had no hesitation in saying no, because I would have been back exactly where I was when I left. I was suddenly being asked to take the responsibility for seven or eight other producers, which was the one thing which, if you like, I ran away from or didn't want to know about ten years previously. Also I was capable of earning a year's salary by producing one picture which I wanted to do independently, without this responsibility. So I refused, which I think rather upset him. There was a brief pause and I didn't know whether I was ever going to hear from him again. Then just before Christmas of 1970 I was invited to come and have dinner in London, which I did. He asked me whether I would rejoin the company as managing director, which was a different proposition altogether. After thinking about it over Christmas I said yes, and rejoined the company full time on 3rd January 1971.

"To bring the story up to date, in August 1972 there were certain moves made to acquire this company by outside interests. By this time my father was nearing 65, and I think that he felt that he had taken Hammer as far as he and it would go. At any rate, in August 1972 I actually purchased the company from him.

"Up to that point, of course, the company had been run as a family business. Now although family businesses are a wonderful way of life, I don't think they exist today in the same way as they did in the past, and I believe that Hammer has a potential to

diversify into other compatible areas. For instance, immediately I think of bookshops – the name Hammer would be acceptable on a certain type of book as it is on a certain type of film. I think of the record world, and I would like to go into a West End grandguignol theatre/restaurant/late-night movie house/museum complex. I think of the name Hammer Entertainment in that style. There are a lot of developments I want to do, and so as from August 1972 my position has really been that of major shareholder, chairman, managing director, executive producer and everything else. Again, this is only a temporary situation because, without losing any of the image, I want to reshape the structure of the company, build it towards an aim and diversify its activities. I've got a sort of five-year plan in my mind.

"As to the question of whether another generation of the Carreras family will be involved with the company – I have three sons. The eldest is now 23; he is in the film business, but doesn't like to work for Hammer; he works as an assistant director, as a freelance technician. My middle son is studying interior design, and he's just 21. He could go into art direction if you like, but he may not want to. And my youngest son, who is 19, joined me here in January 1973; I hope to be able to give him the opportunity of seeing as many facets of the business as possible, in case he should decide to go into it. So I've got three possibilities ..."



Doyen of all contemporary fantasy film directors, creator of the first and most famous films in the Hammer Dracula and Frankenstein series and director of many of the company's more notable successes since, is Terence Fisher. His first film for Hammer, *The Last Page*, was made in 1951, and between then and the first *Frankenstein* (1956), he made a number of very successful features for the company, including *Stolen Face*, *Mantrap*, *The Four-Sided Triangle*, *Spaceways*, *Blood Orange*, *Face The Music*, *Mask Of Dust*, and *Men Of Sherwood Forest*. When, in 1956, Hammer took the decision to remake the famous Hollywood horror movies of the '30s, it was Terence

Fisher who was chosen to direct the first one, *The Curse Of Frankenstein*.

The film was an immediate success and it has recouped something in the region of five million dollars worldwide; it also established Terence Fisher as a master of the horror and fantasy genre, a position confirmed in 1957, when he directed the first Hammer *Dracula*. Since these first two films Terence Fisher has directed numerous sequels to them, though not all the subsequent Hammer Frankenstein and Dracula films have been directed by him.

Fisher, though, has never confined himself solely to the Dracula and Frankenstein themes, although he admits that he prefers

making these films to any others. In 1958 he directed *Hound Of The Baskervilles* and *The Man Who Could Cheat Death*. In 1959 came *The Mummy*, *Stranglers Of Bombay* and *The Two Faces Of Dr. Jekyll*. The '60s saw the making of more varied features, including *Phantom Of The Opera* and *The Devil Rides Out* and the continuation of the Frankenstein and Dracula films, culminating in 1969 with *Frankenstein Must Be Destroyed*, the year in which the first of two accidents occurred which were to keep Terence Fisher out of film-making for the best part of three years. On his return to film-making, the Master of the Macabre, as he had come to be known, went back immediately to his favourite theme with *Frankenstein And The Monster From Hell* (1973). But the first beginnings of Terence Fisher's working life were very different from the position he now occupies as the leading living cult director to the world's fantasy movie enthusiasts.

"My first career was my career at sea. I was an only child and, after my father's death in 1908, my mother thought that a period at sea would give some direction to my life; in fact, of course, it put me in the way of a great many temptations. After two years spent on a training ship, I finally went to sea when I was seventeen. It was a wonderful life for five or six years, but I never looked on it as an occupation for a lifetime.

"I can't remember having very definite ideas about what I wanted to do at this period. And my second, short, career was in the rag trade; I eventually became assistant display manager at Peter Jones. The only reason I can remember for working there was that we happened to live near the shop at the time."

It was during this period at Peter Jones that Terence Fisher first began to think of films as a possible career, though he recalls no specific event which turned him in this direction. A vague ambition to enter the film industry gradually crystallised into a more definite wish to become a film editor. And, at the relatively advanced age of twenty-eight, he was accepted at Shepherd's Bush

Studios, where he spent a year as "the oldest clapper-boy in the business." His next move was to the cutting room, where, after only nine months, he began cutting his own films, including a number of Will Hay comedies. Still a film editor, Terence Fisher then went to work at Teddington Studios, which were owned by Warner Brothers. The final step towards becoming a film director came in 1947, however, when he went to Highbury Studios at the invitation of the Rank Organization who were running a training scheme there for potential directors. After directing three short features, Sydney Box offered him his first full feature chance. "And that," says Terry Fisher, "was the start of it all."

"I made two films with Sydney Box at Pinewood. Then, of course, Rank began to be very wary about their investment in films and the whole industry in Britain began to go through a very bad time – apart from Hammer, who were applying themselves very seriously to improving their product. And so I joined Hammer.

"I distinctly remember the first film I made for them, *The Last Page* (1951), because of Diana Dors. She had been one of the Rank starlets and I can very well remember being impressed at the time by her great potential talent. I've never known her give a bad performance, at least not when she was paying serious attention to her acting. None of these early films, though, really showed what my future career at Hammer was to be, apart perhaps from *The Four-Sided Triangle*, which was science-fiction."

One of the turning points in the history of Hammer films and a considerable influence on Terence Fisher's later career was the success of Val Guest's *The Quatermass Xperiment*. Not only was it one of the first television spin-offs, it also brought together those particular elements of fantasy and the macabre which were to make Hammer one of the most respected and profitable companies in the business. Hammer recognized in the success of *Quatermass* the great popular appeal of films dealing with

horror and the unknown: the recognition of the potential of this combination was brilliantly embodied in the decision to resurrect the Frankenstein story. And Terence Fisher was to be the director of the first Hammer *Frankenstein*.

"Although I was absolutely delighted with the opportunity, I must admit that my being asked to direct the first *Frankenstein* was a stroke of pure luck. It happened that, under the terms of my contract, I was owed a film by Hammer, and the next one happened to be the *Frankenstein*. Hammer wanted me to see earlier film versions of the *Frankenstein* story, but I refused to do this, because I think everybody should bring his own individual approach to a subject, while remaining within the broader confines of the original story. I tried to forget the idea that I was continuing the central horror tradition of the cinema. I wanted the film to grow out of personal contact with the actors and out of the influence of the very special sets. I have never read Mary Shelley's original book, and I don't think I ought to read it. The greatest credit ought to go to Jimmy Sangster, who wrote the scripts and managed to make the original story so cinematic.

"Even when I came to shoot the *Dracula* films I still did not consult Bram Stoker's novels or the Transylvanian vampire legends. I think my greatest contribution to the *Dracula* myth was to bring out the underlying sexual element in the story. I also believe that the first *Dracula* film is just about the best thing I have ever done for Hammer, and it still looks a very successful film; everything seemed to hang together for once during the shooting. I remember *Dracula*'s first appearance especially well. The boy standing in the hall of the house turns and looks up the staircase, and way up above is the figure of *Dracula*, silhouetted at the top of the stairs. The camera is shooting up towards this figure as he descends, still in silhouette, towards us. The audience expects the worst possible horror as he comes right up to the camera, then into view comes this very charming, handsome man. The shock effect is totally successful."

After the great commercial success of the first *Frankenstein* and *Dracula* films, which Terence Fisher suspected was possible, even before he had finished his first film in the series, Hammer have tended to give him almost exclusively the same kind of films to direct and many of these have been outside the *Dracula*/*Frankenstein* series, although he does admit that he prefers working with the two greatest and most popular Hammer "heroes". He also thinks that the two legends have an indefinite future on film since they are capable of assimilating all varieties of new ideas, such as the transplanting of brains, which occurs in *Frankenstein And The Monster From Hell*. He is not, however, very happy about the recent tendency to place *Dracula* in a modern setting.

"I think an audience has to find what it sees in the cinema absolutely convincing for the 90 minutes of the film. I don't really care what they think when they get out of the cinema, but unless they have believed in your film, you have not achieved your purpose. I would have no objection to doing a modern psychological thriller about vampirism, but why on earth have poor old *Dracula* trotting up and down the King's Road? You have to aim for a suspension of disbelief. Visually speaking, I think that my own films are good and believable, because I have a good visual sense within the frame. I hate what I call 'tricky shooting' – which makes a film look just like a long TV commercial. This doesn't mean, though, that I don't approve of the use of special effects in the *Frankenstein* and *Dracula* films. In *Frankenstein And The Monster From Hell*, for instance, we have been able to show the whole of the brain transplant operation. You can actually see the top of the skull being taken off and the brain lifted out. But unless this sort of thing is done superbly, the effect is absolutely laughable.

"The real task of the fantasy film director is to bring integrity of intention to his film-making. I always ask for a similar response from my actors, and I rarely fail to get it, especially from Peter Cushing and Christopher Lee. If my films reflect my own

personal view of the world in any way, it is in their showing of the ultimate victory of good over evil, in which I do believe. It may take human beings a long time to achieve this, but I do believe that this is how events work out in the end."



Christopher Lee is the greatest and most famous of all modern screen Draculas, a role he takes with great seriousness, showing impressive acquaintanceship with Bram Stoker's *Dracula* and the vampires of Transylvanian legend. He sometimes regrets that the Dracula he is asked to play on screen is so far removed from the legendary and literary Dracula. But, as a professional actor, he interprets the roles he is given, and many of these have been outside the horror genre. Whatever part he is called upon to play, though, whether that of the evil Count or the pathetic Creature created by Baron von Frankenstein, Christopher Lee believes that it should be approached with total integrity: "One must immerse oneself completely in the character and forget one's own personality entirely. The portrayal from start to finish must be straight, honest and sincere. A trace of tongue-in-the-cheek deserves the audience's laughter."

Born in London in 1922, Christopher Lee went to work in business in the City of London after leaving school. On leaving the Royal Air Force at the end of World War II, he decided to become an actor, though he admits that he finds it difficult to remember why he took the decision to join the profession which was later to take him to the heights of international success. "I suppose it was just an urge to create people that weren't me," he says, "and because I felt I could do it better than anything else." At first parts were small, but did include appearances in *Hamlet* and *Scott Of The Antarctic*.

One of the great turning points in his career, however, undoubtedly came in 1956 when Hammer asked him to play the creature in their first remake of the great horror movies of the '30s, *The Curse Of Frankenstein*.

"I was asked to play the creature chiefly

because of my size and height," recalls the 6' 5" Lee, "which had effectively kept me out of many pictures I might have appeared in during the preceding ten years. Most British stars flatly refused to have me anywhere near them in a film, because I was easily the tallest man around. The tallest British star at the time was about six-foot two, and still shorter than me. So I spent those ten years learning the craft of acting. You can't learn how to be an actor, you have to learn how to act. I did television, theatre and opera during this period. In fact, everything I had done turned out to be a tremendous advantage for the role of the Creature; I had the necessary knowledge of mime because I'd never had the chance to say very much during the previous ten years, except when I went to make films in Europe.

"I've never really thought about what I would have done if the role of the Creature had not come along; I would probably have gone to America, where tall actors were very much in demand. Finally, though, the Hammer offer came along and my agent suggested I see Tony Hinds and Terence Fisher. I went along and convinced them that I would make a suitable Creature, if only by virtue of my size. I didn't care if they made me totally unrecognizable; I wasn't getting anywhere looking like myself, so I thought that perhaps people would take a little more notice of me if I looked like nothing on earth. The result was the biggest grossing film in the history of the British cinema in relation to cost."

Christopher Lee's part in *Frankenstein* brought him into contact with another actor, Peter Cushing, with whom he was to establish an acting partnership which has ensured the continuing quality of the major Hammer fantasy films and has, indeed, proved to be the most notable twosome in the history of the horror genre. It would be untrue, however, to describe the great understanding between the two actors as a double act, since both of them have very active and varied film careers outside the Gothic revival movies they have made for

Hammer.

After their outstanding success in the leading roles in the first Hammer remake, it was natural that the two men should come together again for the company's second, and equally successful venture into fantasy, *Dracula* (1957).

This is a role which holds a special fascination for Christopher Lee and he is always very conscious of the vampire Count's historical and legendary antecedents whenever he is called upon to play the part. He has recently finished a documentary, shot on location in Rumania for a Swedish film company, in which he appears both as the fictional vampire Count Dracula and as the genuinely historical Vlad the Impaler, the fifteenth-century scourge of the Turks and the "real" Dracula. Lee does, however, have strong misgivings about the way in which he has been asked to play Dracula recently, and he tends to look back to the first Hammer *Dracula* with special affection.

"With *Frankenstein* a proven success, I then played Dracula in the only version which Hammer have made that in any way resembles Bram Stoker's book. That was the first time I had played Dracula and in that film he did resemble Bram Stoker's creation in many ways, except in appearance, which was wrong and has remained wrong in every subsequent film version of the story. The Dracula of the book wore a coat, while all this business of cloaks and opera capes comes from the old Universal pictures. The idea of a man living in the depths of Transylvania, dressed up in white tie and tails and a cape is really quite ridiculous."

But, in spite of his misgivings about his screen Draculas, Christopher Lee's great triumph in the role has been to make the unbelievable believable. He projects the savage, erotic power of the creature whose continued existence depends upon the draining away of life; and the Hammer Draculas have all underlined the power the Count has over his women victims. Lee also emphasises Dracula's vulnerability, the essential loneliness of evil.

"I think he's a very sad person. He's not

a hero, but an anti-hero in many ways. He has tremendous ferocity and power, but he doesn't always have it under control. It is a difficult feat for an actor to make him believable; for an hour and a half the audience is looking at something they know can't happen and are believing that it can. I've often wondered what some of the greatest names in cinema would have made of some of the lines I have had to deliver; we at Hammer have had the most stringent training possible in this respect and we've come through with almost total success.

"Another aspect of these films which draws audiences to them everywhere is that the Dracula type of film is basically a morality play, with an admixture of pantomime, fairy story and melodrama. The characters are straightforward and strictly defined: this is black, this is white; this is good, this is bad. When evil meets good it must inevitably fall; it must always lose in the end. This is one reason why the church doesn't object to these films, and why they are so popular in Ireland, Spain and Italy. I have travelled all over the world and spoken to cinema-going people everywhere, and I have no doubt that, of all types of film, this type of fantasy or adult fairy-tale is the most popular."

Lee has, with Peter Cushing, been the leading star in the Hammer Gothic revival; he has played the Creature in *Frankenstein*, Dracula, and the Mummy. Now, in spite of his doubts about more recent ways of bringing the evil Count back to life, he is still generous in his praise of the company's achievement.

"There's no real difference between what Hammer makes and what a really large studio like Paramount makes, except that Hammer creates far more with far less. They manage to put on the screen a story, essentially unbelievable, which the actors then make believable, without spending absolute fortunes on script, direction and cast. Hammer is meeting a far greater challenge than many number one studio prestige productions, and winning hands down. The profits made by Hammer films

leave no doubt about this. I think the critics are very unfair to Hammer; they criticize the films for being disgusting, shoddy and cheap. Yet there's more violence, sadism and obscene beastliness in three minutes of a Bond film, than in twenty Hammer films combined.

"Hammer has never claimed to be here for anything other than to provide the general cinema-going public with the entertainment it wants. That, of course, is the job of a showman, and in the Carreras family we have had the best showmen in the British cinema for a very long time."

Christopher Lee's reluctance to go on playing Dracula as he has been characterised in recent Hammer films is perhaps understandable. Since the heady days of the first remake of 1957, subsequent versions of the story have tended to lose the mystery and fantasy of that first Terence Fisher *Dracula*, and have left Lee with little alternative but to go on playing the same screen Dracula, dressed in operatic cloak and glaring ferociously through red contact lenses. Lee, who usually carries a copy of Stoker's novel about with him on the Dracula sets, wants to see a return to the legend, both to Bram Stoker and the 15th-century legends.

"As the part has been envisaged in recent films, I feel there is very little on which I can elaborate. I am willing to play it again, but only if I feel there is something extra I can bring to it; and I do have reservations about playing the role in modern settings. Obviously, though, if the public wants to see me go on playing the part, then it becomes very difficult to refuse, although there will come a time when I shall no longer be physically capable of doing it. My ultimate ambition is to do a film of Stoker's book, as Stoker really wrote it. That's the Dracula I want to do. Then I could really say I'd played Dracula and bid a final good-bye."

peter cushing



Born in Surrey, England, in 1913, the son of a quantity surveyor, Peter Cushing's persistent ambition, from his early days at school, was to be an actor. His father, however, had other ideas and Peter Cushing recalls, "I was an assistant in his office for three years and lived only for the evenings when I could rush off to the local amateur dramatic society." After a desperate period of writing secret letters of application to repertory companies and drama principals, the future Baron von Frankenstein finally got a job at fifteen shillings a week with the repertory company at Worthing. He stayed there until he had saved £50, the one-way fare to Hollywood.

After a varied two years in the United States, which included playing Louis Hayward's stunt man and double in *The Man In The Iron Mask* and a part in *Chumps At Oxford* with Laurel and Hardy, he returned to England in 1941. A long-standing ear complaint prevented his

admission into an active branch of the Services, and he began to work with ENSA (Entertainments National Service Association). There were also various theatre appearances and an Old Vic tour of Australia and New Zealand. Then the first screen parts began to come, including that of Osric in the Olivier *Hamlet* of 1948. Other small film roles followed and, between 1951 and 1956, parts in no less than 23 television plays, including an award-winning performance in the adaptation of George Orwell's *1984*.

"I seemed to do nothing but plays then, wonderful plays. Practically every play I did in those years had already proved itself in the theatre – plays like *Gaslight* and *The Winslow Boy*. Every one was a winner and every part superb, which is a great help to any actor, because once you've got a good part in a good play you have to be very bad to fail. I do remember, though, that film people were very anti-television at the time."

One company, however, was fully alive to the extent to which radio and television represented popular taste. Hammer had already made spin-offs from popular radio programmes in the '40s – the P.C.49 and Dick Barton films – when they launched their first, brilliantly successful, television spin-off, *The Quatermass Xperiment* (1955).

"I think this shows quite brilliant business acumen on the part of Hammer, but they have always watched television very closely, and now of course they're doing things like *On The Buses*, still with immense success. It was partly because of my success in television that Hammer approached me, but I couldn't begin working with them until 1956, when there was a slight lull in my television work, and I heard they were considering a remake of *Frankenstein*. I remember liking the earlier version very much, which had Boris Karloff playing the monster and Colin Clive playing *Frankenstein*. So I rang my agent, who told Hammer I was still keen to work for them. And that's how it all happened; I had no idea what I was beginning, though I soon found out that everything Christopher Lee and I did afterwards was described as a 'horror' film, even the *Sherlock Holmes* film I did. To me, though, it is films like *The Godfather* which are the real horror pictures, wonderful though they are. A man having his eyes shot out on a massage table parallels my driving a stake through *Dracula*, but it's really far more horrifying, because what we are enacting is really a fable, while the scene from *The Godfather* may really have happened at some time. I have no deep personal interest in the horror genre, but I do enjoy making films, and I feel extremely lucky to have been so closely associated with the Hammer success story. I have done an average of 1½ films a year for one company; in any actor's life, that is something to be deeply grateful for."

Peter Cushing, a gentle, quiet man in person, is renowned for playing two of the steeliest characters in the history of the horror film: the ruthless, fanatical scientist, Baron von *Frankenstein*, and the equally

determined and fearless Van Helsing, *Dracula*'s perennial hunter. He has played these two parts in most of the Hammer treatments of the two stories, but he does not think the essential style of the characters has changed, in spite of a certain "modernisation".

"*Frankenstein* has tremendous style, because he is always the same character. He has perhaps become a little more ruthless, but basically he remains the same. The actor's character must always come through to a certain extent, which makes for some kind of continuity. You also try to create your character from what the scriptwriter has given you, and I don't think that Peter Cushing is all that much like *Frankenstein*. You are substantially governed by the scripts, and the way in which these are written is bound to reflect current attitudes to some extent.

"I don't, however, think *Frankenstein* and *Dracula* have basically changed from the characters they were in the first films we made on those themes. *Frankenstein* is about a man who has done the impossible in creating another man; the other, *Dracula*, is about a vampire creature who lives on blood. Everything after that is a variation on the same theme. Of course you have to bring in changes somewhere, and Hammer have started to make *Dracula* films in modern settings, but the characters themselves remain very much the same. And, even in the modern version, *Dracula* himself is always kept within the confines of an old gothic church, where he is really at home.

"Nor does the way I imagine *Frankenstein* ever change. I think of him as being rather like Dr. Knox, the famous anatomist, who needed corpses to find out how the human body worked. He may have started out as an honest physician, but in the end he closed his one good eye to the means used to provide him with material for his experiments. And I see *Frankenstein* like that, not just as a man who collects bits and pieces to put together. He was really trying to prove something, and for that reason I have never thought of him as being an

essentially bad character. Doctors and surgeons have always had to have a ruthless streak in them, in order to do their job."

Since making the first Hammer *Frankenstein*, Peter Cushing has starred in over fifty films. Many of those have come within the horror or fantasy category, like *Twins Of Evil* and *The Creeping Flesh*. But after his characterisations of Frankenstein and Van Helsing, he is probably best known for his playing of Sherlock Holmes, both in Hammer's *Hound Of The Baskervilles* and for the very popular BBC television series. Peter Cushing remembers him as being "the most complex character to play." But Cushing's true affection still lies with the two film fantasies which have already assured him of a very distinguished place in the history of the horror genre.

"I hope Hammer have scripts ready for future Dracula and Frankenstein films which I can play in a wheelchair. The horror pictures give so much pleasure. And that is what film-making is all about. How lucky I was to get the first chance sixteen years ago.

"Give up playing Van Helsing in the *Draculas*? Over my dead body."

chapter one:
***a brief history
of hammer***

WHEN THE EARTH CRACKED OPEN

THIS IS A
HAMMER
FILM

To every keen filmgoer, the word "Hammer" is synonymous with horror. But when Hammer made its name world-famous with its new versions of *Frankenstein* and *Dracula* in the late 1950s, and started Peter Cushing and Christopher Lee on the road to becoming the latter-day equivalents of Karloff and Lugosi, it already had many years of film production behind it. Thus it had a solid foundation on which to follow up the new interest it had discovered in serious horror pictures, including a regular team of workers and an expert knowledge of economical production methods.

However, few people, even within Hammer itself, still recall that Hammer's experience in film production dates back to the 1930s, when a forerunner of the present company, also called Hammer, was briefly active in production. Behind the company then, as later, was Will Hammer, whose real name was William Hinds and whose son, Anthony, figures so importantly in the later, great success of the company. William Hinds was originally a businessman with a chain of jewellery shops, who dabbled in amateur variety using the stage name of Will Hammer. He went into film distribution, forming a company called Exclusive with a cinema owner, Enriqué Carreras, whose son James (later Sir James Carreras) and grandson Michael also have a major role in

the eventual achievements of Hammer.

When Hammer Productions Ltd. was registered in November 1934, Will Hammer was Chairman; the joint managing directors were George A. Gillings and H. Fraser Passmore; while the other directors were George Mozart, who also acted in two of the company's productions, and J. Elder Wills, an established art director who actually directed two of the new company's pictures and later returned to film designing on many of Hammer's productions in the 1950s.

The first Hammer picture to come out was *The Public Life Of Henry The Ninth* (1935), a comedy starring Leonard Henry as an unemployed London street entertainer who is engaged to perform in a public house where his success leads to a big stage break. The title, of course, was a shrewd, eye-catching variation on that celebrated historical film with Charles Laughton, and the film was polished enough to be distributed by Metro-Goldwyn-Mayer although its length (60 minutes) places it as a supporting feature. The second Hammer production was more ambitious: *The Mystery Of The Marie Celeste* (1936). It seems to have been a lavish undertaking and it is interesting to find that, among those involved in this particular explanation of a celebrated maritime mystery was none other than the former Count Dracula, Bela Lugosi, ensuring

the film its American release under the title *The Phantom Ship*.

Then Hammer made *The Song Of Freedom* (1936) with Paul Robeson, fresh from his success in *Sanders Of The River* and here playing the African slave who becomes a well-known popular singer and returns to his native land to save his people from the power of the witch-doctors. Will Hammer himself, as well as George Mozart, appeared in a supporting role. Next came *Sporting Love* (1937), a farce with a racing background adapted from the stage hit by Stanley Lupino and starring its author and Laddie Cliff as two brothers in "a continual trough of financial depression". After this there is no trace of further Hammer productions, and by the time the Second World War broke out it was no longer listed as an active British film-making company.

These early productions, however, saw a new lease of life when they were reissued by Exclusive, although they had been handled originally by other, bigger distributors. And when the company was encouraged by the ABC cinema circuit to supply low-budget British support features after the war, this was the impetus for re-forming Hammer in 1947 as a producing subsidiary of Exclusive, to supplement the films it was receiving from British independent producers like Henry Halsted's Marylebone Studios. (The present Hammer company was not actually registered until February 1949. It was titled Hammer Film Productions Ltd., with William Hinds [Will Hammer], Enrique Carreras, James Carreras and Anthony Hinds as directors.)

The first result was a modest 46-minute thriller, *River Patrol* (1948), a Hammer-Knightsbridge co-production about a young customs agent rounding up a gang of nylon smugglers. This was followed by the more ambitious *Dick Barton, Special Agent* (1948), co-produced with Marylebone and based on the appeal of the radio series of Barton adventures. Here Dick Barton (Don Stannard) took a holiday at a small fishing village and foiled the plans of a fanatic to pollute Britain's water supply with deadly

germ bombs. This was well enough received to lead to *Dick Barton Strikes Back* (1950), Barton versus international criminals with atomic weapons), which seems to have been produced by Exclusive itself rather than Hammer, and *Dick Barton At Bay* (1950), a Hammer production with Barton rescuing a British scientist, inventor of a death ray, from the clutches of a foreign agent who is holding him captive in the lighthouse at Beachy Head. The series would probably have been extended had not its star, Don Stannard, died in a car crash.

British radio programmes also furnished the idea for other productions of this period by Hammer and Exclusive. There were two stories concerning Archibald Berkeley Willoughby, P.C. 49; *Celia*, a comedy thriller with a woman crime investigator; *The Man In Black*, with Valentine Dyall telling the story of two villainesses; and *Meet Simon Cherry*, with a Reverend doing the sleuthing. There was also an interesting hint of Hammer's future path to success in *Room To Let* (1950), from a BBC play by Margery Allingham, with echoes of Marie Belloc Lowndes' *The Lodger* in its story of a Victorian Family who believe that their lodger, the sinister Dr. Fell (Valentine Dyall), may be Jack the Ripper.

Other productions with conventional comedy, crime, and romantic elements were made, many of them from stage plays, but these also were programme fillers with minor British stars and negligible appeal on the vast American market (although most of them were used to feed the voracious appetite of American television). The first film to be specifically geared for widespread American acceptance was *Cloudburst* (1951) with a well-known Hollywood actor, Robert Preston, in the leading role. It was made by Hammer, the first film to be shot at the company's new Bray Studios at Windsor (a converted private house), and it was released in the States by United Artists. The rest of the cast was British and the film used a fairly common device of making Preston's character into a Canadian to make him more acceptable to British audiences. Preston was

one of the most talented actors that Hammer-Exclusive imported, and the film had the fortunate side-effect that Preston was so struck by the stage training and concurrent stage work of his fellow players that it helped influence him to return to the American stage, where he had the success that brought him back to the major roles in Hollywood. In *Cloudburst* he was an intelligence officer working at the Foreign Office who tracks down and kills two criminals who have accidentally killed his pregnant wife. He then attempts to commit suicide and is left to contemplate the futility of personal revenge. It was sombre stuff compared to the films that followed.

The great advantage that British film producers had at this time was that they could supply at reasonable cost the kind of modest B-picture that was fast dying out in Hollywood due to rising costs and a shrinking market. Thus Hammer were able to star American actor Richard Carlson in *Whispering Smith Hits London* (1952) and provide RKO Radio with an acceptable picture for their American release schedules. When RKO decided to revive its series of Saint adventures in the following year, it arranged for Hammer to produce the film (called *The Saint's Return* in Britain, *The Saint's Girl Friday* in America) and dispatched Louis Hayward to portray Leslie Charteris' sleuth, Simon Templar, as he had done in RKO's very first Saint film, *The Saint In New York*, back in 1938.

However, the British company's main co-production link was with an American producer-distributor, Robert L. Lippert. It had the added advantage that Exclusive distributed Lippert's American productions, considerably augmenting the number of films it released. On the production side, well over a dozen films were made by Hammer and Exclusive, using American stars, an occasional American director (Sam Newfield), and frequently involving Lippert's American writers, notably Richard Landau. The first co-production was *The Last Page* (retitled *Man Bait* by Lippert) in which George Brent, nearing the end of his

career, portrays a London bookshop manager blackmailed by Diana Dors as his busty young assistant in cahoots with her boyfriend (Peter Reynolds). Another American star, Marguerite Chapman, provided the conventional love interest for a happy ending. Terence Fisher was the director (his first work for Hammer-Exclusive); Frederick Knott, better known as the author of *Dial M For Murder* did the screenplay from a stage play by James Hadley Chase. All told, far more striking talents were at work than on any previous Hammer picture, and commercially it did the trick. Terence Fisher continued with a minor smuggling drama, *Wings Of Danger* (1952) with Zachary Scott, then directed Paul Henreid and Lizabeth Scott in *Stolen Face* (also 1952). In the Harley Street plastic surgeon (played by Henreid) this film has a prototype of the kind of demented scientist-doctor that would crop up in Hammer's later, genuine horror films. Here, when the surgeon loses his girlfriend (Lizabeth Scott), he is so distraught that he sets about modelling the face of a patient, a criminal psychopath (Mary Mackenzie), into an exact replica of the features of his beloved; he fails, however, to improve her character as well and finds her a real menace to his future happiness when his old flame unexpectedly returns to him.

Lady In The Fog (US: *Scotland Yard Inspector*) (1952) featured Cesar Romero as an American reporter cracking a murder mystery. In an ingenious example of cost-cutting and providing the kind of off-beat location that was so valuable in camouflaging a commonplace plot, the climactic gunfight took place in a deserted film studio. *The Gambler And The Lady* (1952) starred Dane Clark as the gullible gambler who comes unstuck with a lady from high society as well as with some racketeers infesting London's gambling belt. Clark was lucky in being called back to England for two further films under the Lippert-Exclusive arrangement; otherwise these visiting stars were usually changed for each picture, or did one further title at best.

Mantrap (US: Man In Hiding) and *Four-Sided Triangle* (both 1953) were outside the Lippert deal, being made as co-productions with Alexander Paal. The first had Paul Henreid as a lawyer clearing an escaped convict of murder while ninth in the cast Kay Kendall, as the hero's knowing secretary, gave a lively performance that walked away with the acting honours and earmarked her for better things. *Four-Sided Triangle* deserves special comment as Hammer's first venture into fantasy and science fiction, although its idea of duplicating a woman to make up for the loss of the original had already been tried in *Stolen Face*. Here the scientific aspects were emphasised to such a degree that, as with many other science fiction pictures, these became the main point of appeal and "name" stars could be largely dispensed with, allowing the money to be invested in sets and laboratory paraphernalia. Two scientists working in a barn in a remote village both fall in love with the same girl (Barbara Payton, the one player with a modest star reputation). She elects to marry one (John Van Eyssen), leaving the other (Stephen Murray) to overcome his grief by perfecting a machine to duplicate her exactly. Such is his success that his creation also prefers his romantic rival! Ultimately creator and creation perish in one of those fires that have proved such a handy way of clearing up the plot and making life on this planet safe from the errors of science – unless a sequel should be demanded...

Continuing with Lippert, Exclusive put Barbara Payton into *The Flanagan Boy (US: Bad Blonde)* (1953), directed by Hollywood's Reginald LeBorg and featuring Tony Wright as the boxer driven to suicide by his passion for Miss Payton's blonde features. Hammer came up with *Spaceways* (1953), the British picture to cash in on the Hollywood space cycle that had included *Rocketship X-M* (Lippert, 1950) and *Destination Moon* (Eagle-Lion, 1950). The space aspect provided an ingenious twist to a crime story with Howard Duff as the space scientist who is accused of having killed his

wife and her lover and placed their bodies in an experimental satellite that will circle the earth until long after he is dead. To clear himself, the scientist goes up in a rocket to recover the satellite.

Face The Music (US: The Black Glove) (1954) mixed music and crime with Alex Nicol as an idolised trumpeter topping the bill at the London Palladium and escaping his fans long enough to solve a murder case; Kenny Baker's musical contributions helped widen the film's appeal. *Blood Orange (US: Three Stops To Murder)* was made for another American distributor besides Lippert and had Tom Conway playing himself as a detective solving a mystery against a background of London fashion.

Life With The Lyons (1954) saw Exclusive catering primarily for the home market with director Val Guest initiating a lasting if intermittent association with Exclusive and Hammer in his adaptation of the long-running radio series. This placed the Lyon family – Ben and Bebe, Richard and Barbara – plus other familiar characters in a new house with teething troubles that included an exploding kitchen and flooded basement. Results were encouraging enough for a sequel to be shortly forthcoming – *The Lyons In Paris* (1955) – with Ben and Bebe celebrating their silver anniversary in La Belle France.

The House Across The Lake (US: Heat Wave) was for Lippert, and out of the ordinary in two ways. First, it was the only picture of these early years that went to a British distributor other than Exclusive. Second, it employed the writing and directing talents of Ken Hughes, who fashioned a very slick and effective imitation of Hollywood melodrama at its best in telling his story of an American pulp novelist (Alex Nicol) who becomes the "fall guy" in a woman's scheme to murder her wealthy husband (Sidney James). Otherwise, Hughes was busy turning out similar pictures for another British company, Anglo-Amalgamated, that like Hammer had become skilled in supplying thrillers for the

American market.

Paulette Goddard came over for *The Stranger Came Home* (US: *The Unholy Four*), partnering another American actor, William Sylvester (who had made his entire career in Britain), in a story of a financier who is a victim of amnesia and suspected of murder. *Five Days* (US: *Paid To Kill*) (1954) used a familiar but still ingenious plot idea of a bankrupt (Dane Clark) blackmailing a friend into killing him so that his wife can benefit from his life insurance, then having considerable difficulty in staying alive when he changes his mind. *36 Hours* (US: *Terror Street*) (1954) featured Dan Duryea as the man with limited time to solve his wife's murder. *Mask Of Dust* (US: *A Race For Life*) (1954) starred Richard Conte and Mari Aldon against a motor racing backcloth with Stirling Moss as one of several guest performers. *Third Party Risk* (US: *Deadly Game*) (1955) had its source in a novel by Nicholas Bentley and a different background (Spain); its story of Lloyd Bridges caught up in a smuggling racket was very much in the style of Hammer's other pictures of this time. *Murder By Proxy* (US: *Blackout*) (1955) presented Dane Clark as a hard-up American taking money to marry a beautiful heiress (Belinda Lee) and finding himself caught up in murder. *The Glass Cage* (US: *The Glass Tomb*) (1955) was a London fairground mystery with John Ireland and a young Honor Blackman; it was also the last in the programme of films for Lippert, which soon after gave up distribution and affiliated with 20th Century-Fox for the production of Regalscope low-budget pictures in Hollywood.

Left over for a footnote to this period are Hammer's first two ventures into colour, a costly addition that probably paid off with *Men Of Sherwood Forest* (1954), which also introduced Hammer to the field of costume adventure. Don Taylor was an economy equivalent of Errol Flynn as Robin Hood, and together with Reginald Beckwith's Friar Tuck lent a helping hand to Patrick Holt's Richard the Lionheart. Less successful was the added expense of colour to *Break In The*

Circle (1955), a lively drama with Forrest Tucker as the professional smuggler involved in helping a Polish scientist escape from the Communists and also thwarting the double-crossing intentions of his employer (Marius Goring). It was perhaps symptomatic of the declining need for this kind of picture that it should have waited two years for an American release and then have been stripped of its colour and 23 minutes of running time.

What had happened was that audiences were increasingly finding their everyday entertainment on TV. Cinema audiences had to be given more for their money: films had become longer (and, through CinemaScope, wider), eliminating most of the need for long supporting features. Fewer bookings were available as a result of cinema closures, and this reduced income since B-features received fixed rentals regardless of the main feature's success.

For international success, a film now needed major stars (beyond the resources of a small company like Hammer) or some extraordinary aspect of appeal to compensate for their absence. Hammer found the latter element in making *The Quatermass Xperiment* (1955) and quickly left behind their busy but minor formative period. Exclusive was soon to fade from the picture, releasing only a few minor Hammer productions (mostly featurettes), one or two independently made British B-features, and some odd American titles, plus of course continuing to supply its older pictures for repertory bookings; it was finally liquidated in 1968. Meanwhile Hammer had found a winning formula with their cycle of horror and fantasy films (analysed at length in the forthcoming chapters); the rest of the story is theirs alone.

Hammer's first big successes in horror/fantasy, beginning with *The Quatermass Xperiment*, had come at a difficult time for the British film industry when finance was in short supply, and as it took time for the returns to come in, Hammer embarked on a number of shorts. Apart from one or two

dramatic items (like Joseph Losey's *A Man On The Beach*, a 29-minute thriller), these were mainly travelogues or musicals and usually enhanced by colour and 'Scope, the latter then very much a bonus for audiences used to black and white in British supporting films. Hollywood's big pictures were often so long that these short fillers found a ready place. 1956 also produced the last of the Anglo-American minor co-productions, *Women Without Men*, a prison story with humour and thrills but no big stars. Hammer tried a contribution to the ranks of British war films with Michael Carreras directing *The Steel Bayonet* (1957), the story of a battle-weary company holding a position against enemy attack in Tunis in 1943 which was enlivened by excellent battle scenes spread across the wide screen in a process called Hammerscope, and which also had the comparative novelty of letting the Germans speak their own language with subtitles.

It was another war film, however, that made a really startling impression: *The Camp On Blood Island* (1958). This dared to depict the kind of atrocities that were committed against British prisoners of war, openly portraying the Japanese as uncompromisingly brutal and arrogant. This film was accused of sensationalism – perhaps with justice – but was a needed antidote to the gentlemanly behaviour prevalent in other British war films, which usually aimed at a family audience and an avoidance of stirring up old rancours. The film was so successful that it eventually led to a sequel, *The Secret Of Blood Island* (1965).

The Snorkel (1958) took Hammer into the area of the adult thriller with Mandy Miller playing the teenage child who believes that her stepfather (Peter Van Eyck) killed her mother and passed it off as suicide as well as murdering her father before that, making ingenious use of a piece of breathing apparatus, the snorkel. Her persistence in suspecting the stepfather soon places her own life in danger.

Comedy for (primarily) the domestic market was another feature of Hammer's

activity with *Further Up The Creek* (1958) being a sequel to the successful *Up The Creek*, and Frankie Howerd starring as the sailor who lets his ship out for luxury cruises while his commander isn't looking. Hammer also cashed in on the phenomenally successful TV series, *The Army Game*, by transferring it to the big screen in *I Only Asked* (1959).

Ten Seconds To Hell (also 1959) was a rare example of Hammer being involved in a principally Hollywood undertaking. This post-war drama was one of several in which director Robert Aldrich cast Jack Palance against type in the hero's role and Jeff Chandler equally against expectations as the villain. Both are members of a bomb disposal unit intent on being the last survivor to claim the money the men have pooled, and the pair also quarrel over a glamorous German woman (Martine Carol). Hammer also took Bernard Bresslaw, the gawky comedian from *The Army Game* and *I Only Asked*, and put him in a comic treatment of the Jekyll and Hyde story, *The Ugly Duckling* (1959). Bresslaw plays a dim-witted descendant of the original Jekyll who rediscovers his grandfather's formula and turns himself into Teddy Hyde, gaining the confidence he lacked with his old personality and becoming a terror of the dance halls and a member of a jewel robbery outfit. [Jerry Lewis later explored the same idea to more memorable effect in his *The Nutty Professor* (Paramount, 1963).]

It was through another war drama that Hammer again made a substantial impact, further breaking with genteel tradition by suggesting in *Yesterday's Enemy* (1959) that the British themselves were not always entirely honourable in war and capable of shooting two hostages in order to force information from another; this action was criticised by other British soldiers in the film as a war crime, and any necessary atonement was perhaps provided by the death of the British soldiers when they in turn were captured by the Japanese and refused to talk. Stanley Baker headed the cast under the direction of Val Guest who had made *Blood*

Island.

Don't Panic Chaps! was another British comedy, adequate for its time, but *Never Take Sweets From A Stranger* (1960) was a potentially explosive drama on the subject of child molestation which, although given the distance of being set in Canada and exposing smalltown hypocrisy and corruption there, aroused fears that it might encourage what it set out to condemn. In the event, it was somewhat belatedly released without too much fuss as a second feature and proved an unprofitable enterprise that encouraged Hammer to "leave messages to Western Union" and merely entertain. This the company did very effectively in Val Guest's *Hell Is A City* (1960), an unusually tough crime thriller with some striking Manchester-area locations, starring Stanley Baker as the police inspector tracking down a jail-breaker who turns murderer (John Crawford) and coping with a frigid nagging wife (Maxine Audley) who resents the time he spends on his work. Billie Whitelaw was involved in a moment of discreet nudity that was quite surprising for a British film of that period.

Terror Of The Tongs (1961) was a tale of Hong Kong's Red Dragon Tong of 1919 – a murderous secret sect engaged in white slavery and opium smuggling. The film's hero (Geoffrey Toone) eventually avenges his daughter's death by bringing down the Tong leader Chung King (Christopher Lee), but not before he has been subjected to such refined tortures as bone-scraping. Bert Kwouk also appears in some early martial arts scenes.

Also in 1961, *Visa To Canton* (US: *Passport To China*) featured American actor Richard Basehart and was directed by Michael Carreras. *Cash On Demand* (also 1961) was an unusually compelling little thriller about a bank manager (Peter Cushing) forced to empty the vaults for a man (Andre Morell) who holds his family hostage. Told entirely without direct violence yet thick with menace, it was inexplicably held back for two years before quietly going out as a second feature,

principally due to its short duration.

On a lighter note, *A Weekend With Lulu* and *Watch It Sailor!* were broad comedies that tickled many an undemanding rib, while *Sword Of Sherwood Forest* (1960) brought TV's Robin Hood, Richard Greene, to the big screen in colour. A young Oliver Reed appears as the vicious Melton. More costume adventures, with immediate appeal for younger audiences worldwide, followed. *The Pirates Of Blood River* (1962), *Captain Clegg* (1963) and *The Devil-Ship Pirates* (1964) comprise a fine trilogy of pirate movies. Oliver Reed again makes stirring appearances in the first two, while Christopher Lee dominates both John Gilling's *Pirates Of Blood River* as cut-throat Laroche and Don Sharp's *Devil-Ship Pirates* as the merciless Captain Robeles. *Captain Clegg* (US: *Night Creatures*) is the most interesting of the three, being the most horrific and inventive, and involves smuggling in the Romney marshes by the notorious pirate Clegg (Peter Cushing) and his men, the Marsh Phantoms. They are capable of frightening an observer to death, disguising a look-out man as a scarecrow, conveying contraband whisky in hearses, and otherwise lending a grotesque air to rural life.

Oliver Reed also featured in John Gilling's *The Scarlet Blade* (1963), as one of Cromwell's men in the English Civil War, and (perhaps misguidedly) took the title role in Gilling's later *The Brigand Of Kandahar* (1965), brown-skinned and bearded as a sadistic rebel leader fighting the British. It was Reed's last appearance for Hammer, the end of a fine apprenticeship, before moving on to work with the likes of Michael Winner and Ken Russell. *A Challenge For Robin Hood* (1967) was a minor production that provided some good Christmas entertainment for family audiences; as well as being the last in Hammer's occasional Robin Hood series, it marked their final entry into the field of costume drama.

For the next few years Hammer would concentrate exclusively on the horror and fantasy markets, but in 1971 they came

across a much cheaper way of grossing big British box-office returns, joining other producers who had been making 'spin-offs' or adaptations of popular TV comedy series for local cinema release. Of course, this was no new idea to Hammer, but only then were films with TV origins being made in such proliferation – so much so that they soon became the mainstay of the waning British film industry. Not all such films succeeded, and it was indicative of Hammer's keen judgement that their first venture into this field, *On The Buses* (1971), turned out to be the biggest domestic success of the year, reputedly grossing over £1,000,000 in its first six months of release. *Mutiny On The Buses* (1972) was the inevitable sequel, followed in quick succession by *That's Your Funeral*, *Love Thy Neighbour*, *Nearest And Dearest*, *Man At The Top* and *Man About The House*.

These films, however, were anathema to true Hammer fans, and ultimately proved no substitute for the company's established brilliance at chilling and thrilling audiences. Yet this attempt at diversification had been necessitated by market trends; by the early '70s, the mania for vampire and monster movies had already peaked and expired in a surfeit of cheap gore. Hammer's success had bred up hosts of lesser and cruder imitators, whose proliferation was now, ironically, killing off the market. Public tastes grew more sophisticated, seeking out big-budget mainstream horrors such as *The Exorcist* (Warner, 1974), with which Hammer could not compete financially, or extreme, marginal films such as *The Texas Chainsaw Massacre* (Bryanston, also 1974), with which they probably wouldn't have wanted to compete due to its (by then in vogue) relentless nihilism. Cinema trends also changed; Bruce Lee's lethal fists and feet heralded in the era of Kung Fu cinema. Once more Hammer, market leaders for so long, misguidedly tried to jump on someone else's bandwagon.

And so in 1974, Michael Carreras went East to Hong Kong to keep Hammer Films alive. He contracted to do two pictures with

the Shaw brothers: one, *Legend Of The Seven Golden Vampires*, was an unlikely fusion of western vampires and oriental martial arts; the other, *Shatter*, a routine action thriller starring Stuart Whitman. Carreras took over direction on this one himself, but even the martial skills of Ti Lung could not salvage anything from the debris of this forced marriage between East and West. The twain simply did not meet, except blow by blow.

A final foray into co-production in Germany resulted in *To The Devil – A Daughter* (1976), but again Hammer's gothic style failed to translate successfully to modern times. It was to be the last Hammer film.

Up to the early '70s, Hammer had been preserved by a combination of factors; the credibility of their films, which resulted from the unbending solemnity with which the characters undertook their tasks, no matter how incredible; and the repetition of a successful formula, modified only to take advantage of more lenient censorship by upgrading the gore and nipple count. Only their later attempts to update and diversify – such as bringing *Dracula* into the present, the comedies or ill-matched international co-production ventures – finally served to undermine their House of Horror. This was to prove fatal when combined with the final disaster: the financial crash of 1974, which effectively put an end to independent British film-making. After that, Hammer could only cede to its oldest rival, television, lending its name to a pair of largely forgettable series (produced by Brian Lawrence and Roy Skeggs) and renting out its film classics to be re-run for those late-night viewers still nostalgic for the elegant horrors of yesteryear.

chapter two:
science fiction
& lost worlds



Hammer's first major venture into the horror/fantasy market – in short, their first monster film – more properly belonged to the science-fiction field that the company had already explored tentatively in *Four-Sided Triangle* and *Spaceways*; it also had the same kind of built-in acceptance as the Lyons' comedies, having been tried and tested on the fireside audience in Britain, and it continued Hammer's new formula of having an American actor as star to ease the film into the world market. This was *The Quatermass Xperiment* (1955), derived from Nigel Kneale's sensationalistically successful TV serial of July-August 1953, with the spelling of the word "Experiment" adjusted to emphasise the film's adults-only "X" certificate (in America the film was retitled *The Creeping Unknown* by United Artists).

Val Guest's direction and adaptation, with American writer Richard Landau, preserved much of the quality of the original, including the keen sense of British settings, although it lacked the same feeling of urgency and spontaneity as the story had had on TV, as well as the advantage of the nerve-stretching serial format. Brian Donlevy was dependable as Professor Quatermass, the man who has put Britain's first rocketship in space and investigates the disappearance of two of the crewmen on its return, together with the mysterious changes that have affected the only visible survivor. Richard

Wordsworth gave a moving portrayal of the latter figure, slowly succumbing to the alien force that possesses him and transforms him into a deformed monster which, in the tense climax, is electrocuted in the bowels of Westminster Abbey. This portrayal, allied to the film's Gothic traces, mark it as very much a run-through for the later *Curse Of Frankenstein*.

The film had a successful West End run and then formed half of a double bill with the French thriller *Rififi* (1954) on the ABC circuit. Hammer quickly followed up with another science-fiction entry, *X – The Unknown* (1956), which proved similarly useful for packaging with another French picture, the influential *Les Diaboliques/The Fiends* (1955), to provide a top-value double-“X” programme. *X – The Unknown* was responsible for giving one Jimmy Sangster his big break, by using his original screenplay. Sangster had joined Hammer back in the Dick Barton days, worked as assistant director on such films as *Cloudburst*, and risen to be production manager, a function he also retained on *X – The Unknown*. Since then he went on to become one of Hammer's principal creative talents as writer, director and producer.

Here his screenplay deals with a monstrous sludge which quietly slithers out of the ground following an earth tremor in a remote area of Scottish moorland and



Richard Wordsworth, *The Quatermass Xperiment*

proceeds to eat up members of the local population; finally an atomic scientist, Dr Adam Royston (Hollywood's Dean Jagger) deduces that the thing is after radioactive material, and works out a way to corner it at an atomic research station and dispose of it. Hammer's rising importance was reflected in attracting a distinguished Ealing Studios

director, Leslie Norman, to make the film, and in selling it to a major Hollywood company, Warner Bros., for American release. It remains an interesting early example of the 'shapeless monster' genre definitively explored in *The Blob* (Paramount, 1958), but by its contrasting bleakness and aura of despair articulates a very real form of post-Atomic angst.

A film version of Nigel Kneale's second Quatermass serial quickly followed; *Quatermass II* (also 1956) again featured Donlevy as the Professor, and Val Guest once more directed. In a plot strongly reminiscent of Don Siegel's *Invasion Of The Body-Snatchers*, alien forces take over humans as before, although this time much more surreptitiously as part of a plot to infiltrate an industrial research plant and use its facilities to effect an adjustment to the Earth's environment. Quatermass, by a series of investigations, learns that the aliens have



X- *The Unknown*



Brian Donlevy, *Quatermass II*

infiltrated the very Government, and that the plant, Wynerton Flats, is the nerve centre of their activity. Like Siegel's film, *Quatermass II* rises from its quiet beginnings into an uncontrollable spiral of paranoia; the brilliant monochrome photography, and use of desolate, almost unearthly landscapes as analogues of a disinherited unconscious serve to compound an overall feel of terminal dread and imminent human extinction which would only be surpassed in Hammer's own *The Damned* five years later.

A further Nigel Kneale TV work, a play called *The Creature*, provided the basis for the far less interesting *The Abominable Snowman* (1957), with Forrest Tucker as a botanist and Peter Cushing a scientist who lead an expedition into the Himalayas to track down the legendary half-man, half-beast, the Yeti.

Hammer's next entry into the science-fiction arena was an entirely different type of film, and proved extremely problematic. *The Damned* (1961) boasted no less a talent than Joseph Losey as director. From the starting-point of H. L. Lawrence's tale *The Children Of Light*, Losey and writer Evan

Jones had fashioned an intellectually chilling story of a group of children reared in an artificial, radioactive world to enable them to survive in the aftermath of a nuclear war; set in a British coastal resort, the plot also featured a vicious gang of motorcycle thugs (led by Oliver Reed, outstanding in one of his nine early appearances for Hammer) whose sadism was extreme for the time. Indeed, the final screenplay was so far removed from Hammer's original that the collaboration became fraught from the outset. The film was cut before release (even more drastically so in America) and held on the shelf for a good two years.

Losey's apparent aim was to make the ultimate statement in the cycle of apocalyptic science-fiction films which had started in the '50s. Photographed with sombre brilliance by Arthur Grant, the result was a bleak, downbeat work whose ending proffers little hope. MacDonald Carey plays an American businessman whose interest in a young woman (Shirley Ann Field) results in his beating at the hands of Reed, her incestuously over-protective brother.



Oliver Reed, Shirley Ann Field; *The Damned*

He finally uncovers the government plot, overseen by the cold figure of Bernard (Alexander Knox), whose former lover (Viveca Lindfors) is terminally disturbed and spends her time creating hideous, mutant sculptures.

Losey draws all the strands of the story together with his customary skill, transcending the nastiness of the material, and leaves us with a frighteningly plausible, nihilistic climax in which Carey, Field and the cycle gang attempt to liberate the irradiated children but are savagely put down by cold, institutionalised violence. The film's themes have been taken up many times since, notably by Stanley Kubrick in his *A Clockwork Orange* (Warner, 1971), but Losey's vision of atrocity has yet to be surpassed in its disturbing intensity.

Quatermass And The Pit (1967), the last

of Nigel Kneale's TV series, had been on Hammer's schedules for several years until it was finally made. Roy Ward Baker took over direction, resuming his career with the first of several films for Hammer. The result was an odd blend of sci-fi, occult and cod-anthropology. The story deals with the discovery of a large buried object during some excavations in London. It is found to contain the remains of alien creatures who attempted to conquer the Earth in prehistoric times. Though dead for so long, their residual power conjures up a terrifying Demon which is only dispersed by crushing it beneath the weight of a toppled industrial crane. Andrew Keir assumed the role of Quatermass, James Donald playing a fellow scientist who sacrifices his life to make the Earth safe once more. Despite some effective scenes of men possessed by the



Barbara Shelley, *Quatermass And The Pit*

demonic force, and Barbara Shelley as the meek assistant who changes into a ravening medium for the Satanic alien presence, the film was unusually cerebral in approach, and therefore suffered at the box office through lacking sufficient physical horrors to satisfy the expectations of Hammer fans.

The Lost Continent (1968) was the second of Hammer's three adaptations from Dennis Wheatley. Produced and directed by Michael Carreras, it concerns a group of misfit passengers on a limping old tramp steamer who drift into uncharted seas and discover a lost world of outsize octopuses, giant crustaceans, and a strange race of ancient castaways, led by an evil boy king, who use gas-filled balloons to travel across expanses of carnivorous seaweed. Unfortunately this potentially fascinating premise is not exploited to its best, and the result is a rather strange and unwieldy combination of personal dramas, science fiction and period maritime adventure, although the zest with which Carreras handles the story's outlandish elements is enough to retain interest.



The Lost Continent

Hammer themselves had great expectations of their next sci-fi entry, *Moon Zero Two* (1969), yet it sadly proved to be their last in the field. Hoping to cash in on the success of Kubrick's *2001* (MGM, 1968), they spent an unusually large amount

(£600,000) on it, only to find that their story, hyped as "the first space Western", could not match up to world interest in the real lunar landings that were taking place. The story is set in 2121; astronaut James Olsen visits a hotel on the Moon, prospects for giant sapphires and engages in futuristic shoot-outs with 'bad guys'; the western parallels were underlined by ploys such as naming the moon buggy 'Space Fargo'. *Moon Zero Two* remains a brave experiment which perhaps deserved more attention.



Catherine Schell, *Moon Zero Two*

In 1965, Hammer hit upon its most successful alternative sideline to the horror features, with the first in a line of exotic films set in lost or prehistoric worlds. These films are generally notable for the lack of Hammer's regular production team, preferring to use 'one-off' directors. *She* was a rather simplified version of the H. Rider Haggard story, starring Ursula Andress who had just made a splash in *Dr No* (UA, 1963). Andress plays Ayesha, the 2,000-year-old queen of a secret tribe who lures young Leo Vincey (John Richardson) into her subterranean realm, seeing in him at last the reincarnation of the lover she murdered centuries before in a fit of jealousy. Cruel, arrogant and irresistible, Ayesha persuades Leo to bathe in the cold flame of eternal youth – with unfortunate results for both. Ayesha's final disintegration to dust is



Ursula Andress, Christopher Lee; *She*

handled with typical Hammer relish. Hammer stalwarts Christopher Lee (as the priest, Billali) and Peter Cushing (Dr Holly) were for once eclipsed by Miss Andress' star presence.

The film did well enough to provoke a sequel, *The Vengeance Of She* (1968),

starring Czech actress Olinka Berova as a modern-day woman mistaken for a reincarnation of Ayesha by Killikrates (John Richardson), the murdered lover of the original film, who this time round is the eternal survivor. The sacred flame of immortality burns bright once more, almost

consuming the heroine and claiming Killikrates, who finally realises his error. The film was mediocre, and once the story had been reversed there was nowhere further for it to go.

Slave Girls (1966), directed by Michael Carreras, had by this time languished on the shelf for two years, so it is not clear why Hammer went ahead with *Vengeance*. *Slave Girls* (US: *Prehistoric Women*) is actually a much more enjoyable film, with Martine Beswick in white furs as the whip-toting queen of a lost tribe of dark-haired Amazon women who have enslaved the local race of blondes. The Amazons pacify neighbouring male tribes by giving them the blondes as playthings. Beswick gets to perform a notable dance before the white hunter whom she has captured and subjugated, and events climax with her fighting the blonde (Edina Ronay) whom the hunter has fallen for.

Marked by its exuberance, *Slave Girls* is top entertainment, but it was undoubtedly overshadowed by Hammer's 100th film, made a year earlier: *One Million Years B.C.*, a remake of the 1940 Hollywood epic. The film gave a big starring opportunity to Raquel Welch, after her promising work in *Fantastic Voyage* (Fox, 1966), casting her as a member of the Shell people who unwisely chooses as a mate a member of the opposing Rock people. This rather boring anthropological premise was, however, redeemed by Ray Harryhausen's brilliant animation; his creations included the impressive pterodactyl that carries off Welch – displaying her ample charms in a fur bikini – only to drop her in the sea when engaged in sudden conflict. Freed of all but the most elementary dialogue, the film was a visual feast and one of Hammer's most successful.



Martine Beswick, *Slave Girls*



Raquel Welch, John Richardson;
One Million Years B.C.

B.C. director Don Chaffey went on to handle *Viking Queen* (1967), a more routine 'swords and skin' entry featuring Andrew Keir as the tyrannical invader of 1st century Britain being defeated by a female warrior, Salina (played by Carita), after he has first cat-whipped her in public and otherwise stirred dissent.

Next came another entry into the prehistoric/dinosaur arena. *When Dinosaurs Ruled The Earth* (1970) was the most interesting yet, perhaps because it was based on a specially-commissioned treatment by top British sci-fi writer J. G. Ballard. Ballard apparently conceived his account of early life on Earth according to Horbiger's theories of cosmic upheaval and lunar creation. The moon has been torn from its axis, precipitating tidal waves, human sacrifices, and other pagan rites. Although much of Ballard's material seems lost in director Val Guest's final screenplay, enough remains to engage the viewer on a more than superficial level.

Blonde Victoria Vetri takes the lead, starring as a member of the Rock Tribe rescued from the ocean by a male (Robin Hawdon) from the Sea Tribe, with the usual outcome. Jim Danforth's animation equals Harryhausen's, producing giant crabs, a pterodon, a triceratops and a baby dinosaur which hatches from a huge egg. More mundane horrors such as a man-eating cactus and over-sized snakes and ants also feature. Dialogue is again mercifully limited to a few unintelligible, recurring phrases as the two outcasts battle against the elements, their fellow tribespeople, and the aforementioned creatures. Filming took place in Gran Canaria.

Creatures The World Forgot (1971) was Hammer's next, and last, venture into prehistory, with Norwegian model Julie Ege in fine topless form as the daughter of a chief who is given to the leader of a rival tribe and learns to love him. This time the Rock Tribes are pitched against the Mud Men. Action is provided by the struggle between the leader (Tony Bonner) and his twin brother (Robert John), who fight it out



Victoria Vetri, *When Dinosaurs Ruled The Earth*



Julie Ege, *Creatures The World Forgot*



Creatures The World Forgot

for control of the tribe on their father's death. The film largely eschewed the dinosaurs and other monsters of the previous films in favour of sex, nudity and tribal friction; there was nowhere to go from here except perhaps into softcore pom, and the formula had evidently run its full cycle.

chapter three:
frankenstein
& other horrors



In 1957, Hammer made its crucial step of moving into period horror with *The Curse Of Frankenstein*, after the company's investigations had led to the conclusion that audiences preferred monsters closer to a sympathetic human form rather than completely "out of this world". Mary Shelley's famous story of Frankenstein and his monster seemed ideal, especially as it was in the public domain. Jimmy Sangster based his screenplay on her book, rather than Universal's classic horror film of 1931. The plot nevertheless turned out much the same, with the Baron Victor Frankenstein allowing his scientific zeal to get the better of him when he murders a great scientist in order to obtain his brain to put into the creature he is covertly assembling from human parts. His associate, Paul Krempe (played by Robert Urquhart), is so horrified that he tries to stop Frankenstein; in their struggle the brain is damaged so that when the creature comes to life it possesses violent criminal tendencies, which result in a series of murders for which Frankenstein is blamed and condemned to death at the guillotine.

Perhaps more than anything, the film is notable for bringing together the two actors who over the next 15 years were to become the mainstay, and public face, of Hammer: Peter Cushing (Baron Frankenstein) and the then busy but as yet little-known Christopher Lee (the Creature). Terence Fisher directed,

the first in the series of Hammer horror films for which he also became famous.

The film's main apparent drawback at the time was that it was denied the use of the celebrated make-up that Universal's Jack Pierce had devised for Karloff's monster; but Hammer's make-up man, Phil Leakey, though not quite able to match the impact of that masterful creation, with hindsight came up with something equally effective and, moreover, much more faithful to the description in Mary Shelley's original book: "...his yellow skin scarcely covered the work of arteries and muscles beneath. His hair was of a lustrous black and flowing. But these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of a same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips." More than any subsequent actor in the role, Lee also contrived to convey the mental anguish of the creature, as well as its physical deformity.

Peter Cushing's characterisation of the Baron was also remarkable, presenting him as an arrogant, cruel, rebellious figure, very much the Byronic anti-hero; so strong was his portrayal that it was he, rather than the creature, who would return in the subsequent films, each time bringing to life some new monstrosity.

The film had several other advantages: it



Christopher Lee, *The Curse Of Frankenstein*



The Curse Of Frankenstein

had the novelty appeal of being a fully-fledged British horror picture; it was filmed in colour, then a fairly infrequent addition to this kind of film, but most effective in heightening the impact of bleeding parts and fiery violence; it took its subject seriously, and restored dignity to a monster that, in Universal's hands, had degenerated into a pathetic parody; and, finally, it was made with care, if not perhaps inspiration, and its sets, music and photography were all excellent. Despite a critical savaging – it was roundly condemned as being sick and sadistic, with the *Observer's* review critic pronouncing it “among the half dozen most repulsive films I have ever encountered” – the film turned out to be a big success in England, and the biggest dollar-earner that British studios had produced that year; Hammer were not slow to announce a

sequel.

The Revenge Of Frankenstein (1958) saved Peter Cushing's neck from the guillotine poised to sever it at the end of the previous *Frankenstein* film – a handy priest had taken his place at the beheading – and allowed the Baron to masquerade as a Dr. Stein, continuing his experiments at a poor hospital where he tries to help his deformed assistant Hans (Michael Gwynn) by transplanting his brain to a healthy body. When the brain is damaged in a struggle, Hans turns into a crazed ‘monster’ with an appetite for human flesh. Dr. Stein barely escapes an enraged mob, and eventually takes up residence on London's Harley Street as one Professor Frank. The Baron is here shown in contrasting lights – on the one hand as a dedicated physician struggling to help his patients, on the other as the ruthless

experimenter, building bodies from the excised parts of the inmates themselves. Terence Fisher again directed, carefully elaborating this dichotomy which is so typical of his protagonists.



The Revenge Of Frankenstein

It is reported that in late 1957 Michael Carreras flew to Hollywood to supervise production on a new Columbia TV series, to be entitled *Tales Of Frankenstein* and based on the style of Hammer's first two Frankenstein films. It appears however that Columbia in fact were only interested in appropriating the Hammer name to promote a mundane and unrelated series. A pilot, *The Face In The Tombstone Mirror*, was filmed but remains unscreened.

There would then be a break of some six years before the next official film in the series, when cinematographer Freddie Francis took over to direct *The Evil Of Frankenstein* (1964). Baron Frankenstein (Peter Cushing once again) is on the run from another band of outraged villagers, when he somehow comes across one of his earlier creations, a semi-human monster (played by Kiwi Kingston) that has been preserved in a glacier. Recruiting a



The Revenge Of Frankenstein

mesmerist to help reactivate its damaged brain – the rest of the creature responding to a charge of electricity – the Baron soon finds himself competing for control of the thing, which is sent by the hypnotist on some errands of theft and murder. Even when Frankenstein retrieves his creation, he is unable to stop it getting drunk on brandy and then consuming an agonising dose of chloroform; both the Baron and the creature seemingly perish in a fire. Kingston's make-up here closely resembles Karloff's for the first time, and the plot seems to be a deliberate throwback to the Universal days, but nothing in the film is particularly memorable.



Kiwi Kingston, *Evil Of Frankenstein*

Terence Fisher made a welcome return in 1967 to direct *Frankenstein Created Woman*

(the last film made by Hammer at Bray Studios), an offbeat entry which along with Fisher's *Frankenstein Must Be Destroyed* (1969) marks the highpoint of the series.

Peter Cushing, laid out on a slab as the frozen corpse of Baron Frankenstein, is electrically restored to life by faithful disciples. This time he goes on not only to revive the drowned body of a disfigured young girl, Christina (Susan Denberg), making her blonde and beautiful, but also transfers to her the soul of her boyfriend Hans, guillotined for a murder he hasn't committed, so that she can be the instrument of his revenge before killing herself for a second time.



Frankenstein Created Woman

The resulting film is an often beautiful, poetic mood-piece; in pastoral settings we see the deadly seductions of the hermaphrodite, the murderous male soul inside the voluptuous female body; luring the men one by one with sexual promises only to butcher them at the moment of consummation. In a bizarre climactic scene Christina, having claimed her third and final

victim, talks to Hans' severed head in her hands and it replies in her own voice; the nightmare has become untenable and she must kill herself again.



Susan Denberg,
Frankenstein Created Woman

A similar conflict of body and spirit occurs in *Frankenstein Must Be Destroyed*. Just as Jimmy Sangster obtained a writing break from Hammer with *X – The Unknown*, so here Hammer's regular assistant director, Bert Batt, was encouraged to provide a script from a story he devised with Anthony Nelson Keys, one of Hammer's key production personnel. The cast, too, besides the familiar face of Peter Cushing as the Baron, included an actor called Simon Ward, who later became a familiar face in British films, demonstrating Hammer's continual interest in developing new talent. This time the Baron tries his hand at brain transplanting and kidnaps Brandt, an insane surgeon who has the know-how to help him but who dies before being of use, except to provide his brain for the Baron to place in

the body of Richter (Freddie Jones), a dead professor. The latter recovers, now believing himself to be the surgeon, and goes to visit his wife, who naturally doesn't recognise him and is terrified by his scarred features.



Frankenstein Must Be Destroyed

The unfortunate wretch naturally seeks revenge on Frankenstein, luring him into a house and setting it on fire.



This complicated plot is more than usually interesting, and Terence Fisher's direction again perfectly complements the story. Freddie Jones, significantly in the least 'monstrous' makeup of the series, is effective and moving, and his scene with Brandt's wife is horrifically powerful. Again, the viewer is required to judge whether the Baron's seemingly grotesque experiments can be redeemed by their 'good' intention.

The next two entries would exemplify the dilemma that Hammer increasingly found themselves in the early '70s; as was nearly always the case, their attempt at updating their formula to match changing cinema trends resulted in unwitting self-parody. And as Paul Morrissey's brilliant *Flesh For Frankenstein* (Bryanston, 1974) would prove, even in parodic form the Hammer style was now being assimilated, re-molded and re-presented in superior form by other film-makers.

The first, *Horror Of Frankenstein* (1970), one of Jimmy Sangster's directorial ventures, presented new Hammer leading man Ralph Bates as Victor Frankenstein, a descendent of the original Baron, who follows in his father's footsteps, reviving a dead tortoise as a youngster, then in later life hiring a grave robber (Dennis Price) to bring him some human parts, including the brain of a professor friend he poisons. The brain is accidentally dropped; it is no wonder then, that the monster (David Prowse), when brought to life during an electrical storm, is somewhat deranged and makes off to commit murder before its creator is able to lock it up in the cellar. The monster also comes in useful for killing the grave robber's wife (Joan Rice), and also Victor's lascivious housemaid/mistress (Kate O'Mara) when she threatens blackmail; it eventually perishes by accident in an acid bath. The plot essentially recapitulated the first *Frankenstein* film, duly embroidered with



Ralph Bates, Dave Prowse; *Horror Of Frankenstein*

some macabre touches of sick humour, plus gratuitous sex and gore, with the monster being an unsympathetic, brutal thug. It was also the only film in the series not to feature Peter Cushing.



Cushing – and Terence Fisher – duly returned in *Frankenstein And The Monster From Hell* (1973). Here Cushing plays Dr. Victor, the doctor at an asylum at Carlsbad. He is recognised by one of his most fervent admirers, Dr. Helder (Shane Briant), whose imitative experiments have earned him a place in the institution. Soon the newcomer discovers that Frankenstein is completing a monster from parts of the inmates who have died.

Eventually the monster (Dave Prowse again, but with different makeup) escapes and is forced into a fatal fight with a throng of raving lunatics. Hammer starlet Madeline Smith features as The Angel, a mute. The monster resembles a cave-man, and the picture is an another attempt to refashion the myth for a more youth-oriented market. The

gore and violence (including open brain surgery), though excessive for Hammer, were by then tame by world cinema standards, and the result is a compromised failure, especially disappointing by Fisher's standards. It was to be the last Hammer Frankenstein film.



Dave Prowse,
Frankenstein And The Monster From Hell

After the unqualified success of *Curse Of Frankenstein* and *Dracula*, the Hollywood studios were only too happy to admit that Hammer had the knack for turning out polished, commercial but economically-budgeted horror pictures, and began to hand over properties they owned for the re-make treatment. For Universal, Jimmy Sangster made *The Mummy* (1959), again bringing together the proven team of Christopher Lee and Peter Cushing. Lee took the title role, his Mummy being that of Kharis, the former lover of an entombed princess who comes to life to avenge the desecration of her tomb by

a group of explorers. Only a likeness of a modern woman (Yvonne Fumeaux) to his love of old distracts him from his homicidal mission, and he carries her off through a swamp, there to be finally gunned down by a group of pursuers. Cushing plays the woman's husband.

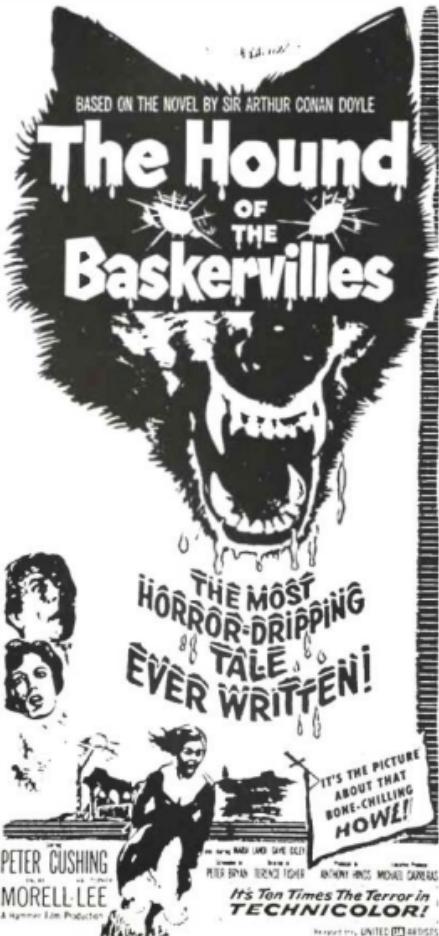
Lee makes a very powerful, fast-moving Mummy, and director Terence Fisher shows us Kharis' burial rites with typically sadistic detail: before being interred alive, his tongue is stretched out with pliers and then hacked off with a knife. Lee would later remark with typically dry humour: "I only kill three



Christopher Lee, Peter Cushing; *The Mummy*

people in the film – and not in a ghastly way. I just break their necks."

Cushing and Lee were paired yet again in that same year, in a new version of *The Hound Of The Baskervilles*, with Cushing as Sherlock Holmes, Lee as Sir Henry and Andre Morell as Watson. The Conan Doyle piece provided Hammer with a classic story that had many of the horrific elements the company was so well placed to put over with panache. Director Terence Fisher evidently relished the opportunity to underscore the antagonism between the 'evil' forces at work (as shown in the opening sequence of violation) and Holmes' rational stance on the side of good. [Peter Cushing would later reprise his role as Holmes in an excellent BBC2 series.]



Anton Diffring,
The Man Who Could Cheat Death

The Man Who Could Cheat Death (also 1959) was Jimmy Sangster's version of *The Man In Half Moon Street*, first filmed by Paramount in 1945. Directed by Terence Fisher, this new treatment starred Anton Diffring as the 104-year-old who keeps himself looking only a third of his age by a periodic gland operation. When his regular surgeon declines to renew the process, he kills him and kidnaps a woman (Hazel Court), blackmailing her surgeon lover (Christopher Lee) into operating on him. He is eventually double-crossed, and lapses hideously into his real age like Oscar Wilde's Dorian Gray, perishing in a dramatically contrived fire.

Terence Fisher's *Stranglers Of Bombay*



Stranglers Of Bombay

(1960) turned out to be Hammer's most brutal, notoriously sadistic film yet. The story is set in India in 1826 and deals with the cult of *thugee*, which erupted when worshippers of the goddess Kali began robbing, strangling and often mutilating thousands of victims, interring them in mass graves and undermining the authority of the British East India Company. Huge-breasted Marie Devereux plays Kali's handmaiden and agent of destruction. Eventually the secret organisation is broken up, but not before we see such horrors as blindings, evisceration, decapitations and (implied) castration. Shot in sombre black and white, *Stranglers* presents a typical Fisher vision of forces of Light ranged against Dark.

Fisher was again at the helm for *The Two Faces Of Dr Jekyll* (1960), Hammer's first of two serious treatments of the Robert Louis Stevenson classic. Writer Wolf Mankowitz gave the plot a new and ingenious twist, making Hyde a clean-shaven, debonair, coolly sadistic figure as opposed to the ravening, bestial character of earlier films. Dr Jekyll (Paul Massie) by contrast is a bearded, sombre scientist who changes his personality out of scientific curiosity and thereby discovers a useful method of avenging his wife's infidelity with his best friend (Christopher Lee once again). Having successfully killed them both, he is unable to resist more murders, but overall the film is somewhat dull. [Lee incidentally had a chance to play the Jekyll and Hyde role in the later *I, Monster* (Amicus, 1971); his performance as Hyde is electrifying.]

The Curse Of The Werewolf (also 1960), based on Guy Endore's classic story *The Werewolf Of Paris*, gave director Fisher an even better chance to explore his predominant preoccupation: the dualistic nature of mankind and his universe. Oliver Reed headlined for the first time, playing the hapless Léon, born on Christmas day as the result of bestial rape, and thus doomed to become a werewolf.



Paul Massie, Christopher Lee; *The Two Faces Of Dr. Jekyll*



Catherine Feller, Oliver Reed;
Curse Of The Werewolf

Reed is superb throughout, both as the tormented Léon and as the ferocious werewolf (a brilliant make-up job by Roy Ashton). From its very start, with the horrific violation of a serving girl by a filthy, syphilitic beggar, the film, Hammer's first (and surprisingly only) treatment of werewolf lore, is a textbook exposition of werewolf lore. Young Léon reveals traces of his true nature even at his christening, when he inadvertently causes the holy font to boil over, and in adolescence takes to wandering by night leaving a trail of mutilated animals in his wake. In adulthood we see him turning into a werewolf at each full moon, killing several people until the love of a

good woman enables him to suppress his lycanthropic nature. When their relationship is interrupted, he transforms once more and is finally dispatched by a silver bullet.



Fisher again takes the chance to experiment with religious symbolism, while expanding the opposition within Leon to explore a host of antagonistic relationships and elements, suggesting constant cosmic and psychic conflict; the film's construction is appositely symmetrical. The result is a layered, unusually adult film, among Hammer's finest and also one of the best ever films to deal with lycanthropy.

[Another picture from 1960, *Shadow Of The Cat*, is often accredited to Hammer, although its production credits read "BHP". Directed by John Gilling, photographed in monochrome by Arthur Grant and made at Bray, it is, at very least, a Hammer film in all but name. A meditation upon Edgar Allan Poe's short story *The Black Cat*, this unusual piece is somewhat overdrawn but noteworthy for its sustained expressionistic mood.]

Terence Fisher was back for Hammer's remake of *The Phantom Of The Opera* (1962), but it was a much less interesting proposition than earlier films, despite the impressive atmosphere of the sets. Herbert Lom took the title role that Lon Chaney and Claude Rains had assumed in earlier versions. Heather Sears played the young opera singer to whom the Phantom gives her big chance, and whose life he saves by sacrificing his own. Compared to Chaney,

Roy Ashton's make-up rather disappointed, and only the eerie splendour of the Phantom's underground lair was fully realised. All in all, a rather pointless remake.



The Phantom Of The Opera



The Curse Of The Mummy's Tomb

The Mummy was back in *Curse Of The Mummy's Tomb* (1964), this time played by Dickie Owen. Recklessly removed from the tombs of Egypt and taken on tour by an American showman, the Mummy of Ra-Antef awakes to seek revenge on those who have treated him so shabbily. He finally meets his end in an underground sewer. This was much inferior to the first Mummy film.

Presumably having covered every traditional monster angle, Hammer next turned to Greek Mythology and came up with *The Gorgon* (1965).



The Gorgon

Translating the action to Transylvania, the story tells of villagers being literally petrified by the Gorgon, a monstrous female with hissing, writhing serpents in her hair. She turns out to have possessed the beautiful Carla (Barbara Shelley, who was to the British horror film what Barbara Steele had become to the Italian), and to be in league with a brain surgeon, Namaroff (Peter Cushing). Christopher Lee does the honours as Meister, the university professor who sets out to liberate the villagefolk from evil, finally cutting off her head like a latter-day Perseus. Despite Shelley's willingness to play both roles (even with live snakes in her hair), the Gorgon was finally portrayed by Prudence Hyman. Again directed by Terence Fisher, this was an uneven but entertaining attempt to try out a new creature.



John Gilling's *Plague Of The Zombies* (1966) concerns a voodoo cult at work in darkest 19th-century Cornwall, with the local squire (John Carson) creating a band of zombies to work his tin-mines. The film features freshly-disturbed graves, the dead walking the countryside, and the film's heroine (Diane Clare) being rescued in a

fiery climax from being sacrificed in a voodoo ceremony. An amazing green-tinted dream sequence, showing the blank-eyed zombies clawing their way from the earth of their graves, is the centrepiece of the film and was very probably an inspiration for George Romero's classic *Night Of The Living Dead* (Walter Reade Organisation, 1968).



Plague Of The Zombies

Plague Of The Zombies was followed immediately by another John Gilling film, *The Reptile* (also 1966), which was also set in 19th-century Cornwall, thus enabling the *Zombies* sets at Bray to be utilised once again.



This time an Eastern form of black magic is at work; a village is in the grip of fear after a spate of deaths which are found to have been caused by a venomous snakebite.



This phenomenon is finally found to result from the periodic transformation of local Anna Franklin (played by Jacqueline Pearce)

into a snakewoman – caused by a curse placed upon her by a Malayan sect. She is ultimately consumed by flames. Among several bizarre moments is the scene where the snakewoman writhes to her master's eldritch chanting, and her incestuous bite-attack on her father is particularly unnerving.

Both films are remarkably photographed by Arthur Grant, and both feature some of the more outlandish images in the Hammer catalogue; yet they are also amongst the most pessimistic. As well as being among Hammer's most interesting, they probably represent the very best directorial work by John Gilling.

That same year saw the release of Don Sharp's *Rasputin – The Mad Monk*, starring Christopher Lee in one of his most effective roles for the company. On the surface a



Christopher Lee, Barbara Shelley, *Rasputin – The Mad Monk*

historical drama, the film finally achieves an ambience of pure, almost supernatural evil, aided by Lee's demonic central performance as the monk. Rasputin is shown leaving his religious orders to exploit his strange healing powers, soon hypnotising the Tsarina's lady-in-waiting into injuring her young son so he may effect a miraculous cure and worm his way into the Royal court's favour – and the Tsarina's bed. Sharp piles on the horror as the story progresses; Rasputin chops off one opponent's hand, and disfigures another with acid; the horrors of his eventual, protracted murder, culminating in his plunge from a parapet, are fully realised. The picture was shot back-to-back with *Dracula – Prince of Darkness*, and shares not only that film's sets but also its two stars, Lee and Barbara Shelley.

In *The Mummy's Shroud* (1967), yet another Mummy (stuntman Eddie Powell) is removed against local advice from its Egyptian resting-place and taken to a museum. Stirred to life, it kills those who have disturbed it until busty archaeologist Claire (Maggie Kimberley) finds the sacred rite which can crumble it to dust. The proceedings this time are enlivened by Catherine Lacey's performance as an old soothsayer, toothless, gazing wildly into her crystal ball; yet it must be said that the basic Mummy plot was becoming seriously overworked, if not downright boring.

Thankfully, Hammer's last entry into the Mummy sub-genre was more entertaining; *Blood From The Mummy's Tomb* (1971) was based on a lesser-known book by Bram Stoker, *The Jewel Of The Seven Stars* [which has also been filmed – boringly – as *The Awakening* (Warners, 1980), with Charlton Heston]. Again, an expedition pillages an ancient tomb and brings back a mummified body to England. This time though, the corpse belongs to Queen Tera, whose severed hand, bedecked with a priceless ruby, still bleeds. The ruby is given to Margaret (voluptuous Valerie Leon), and its transfer enables the Egyptian queen to avenge the desecration of her tomb through its new owner. The distinctly unwrapped

Miss Leon makes a welcome change to the shuffling Mummys of the earlier films, and events are enlivened by some liberal splashes of gore. Michael Carreras took over direction when Seth Holt sadly died a few days before completion.



Eddie Powell, Maggie Kimberley;
The Mummy's Shroud

Beware the beat of the
cloth-wrapped feet!

THE MUMMY'S SHROUD

ANDRE MORELL · JOHN PHILLIPS · DAVID BUCK · ELIZABETH SELLARS · CATHERINE LACEY · MAGGIE KIMBERLEY

Screenplay by GENE COOPER · Story by GENE COOPER · Produced by RICHARD NELSON · Directed by GENE COOPER



Valerie Leon, *Blood From The Mummy's Tomb*



Martine Beswick, *Dr. Jekyll & Sister Hyde*

In *Hands Of The Ripper* (also 1971), directed by Peter Sasy, Eric Porter plays a psychiatrist who employs Freudian techniques to try and cure the homicidal impulses that overtake Anna (Angharad Rees), the hapless daughter of Jack the Ripper, every time she is kissed. Several vicious murders follow, including that of maid Dolly, a phoney medium (Dora Bryan) who is speared to a door, and a prostitute stabbed through the eye with a hatpin. Even Anna's benefactor almost loses hope when he is stabbed in the side, pursuing her to the 'whispering gallery' at St. Paul's and coaxing her into a death plunge on top of him.



Hands Of The Ripper

Dabbling in areas of possession, reincarnation and sexual repulsion, *Hands Of The Ripper* presents some interesting but unfulfilled ideas and ranks among Hammer's less engaging works. Far superior was the same year's *Dr Jekyll & Sister Hyde*, directed by Roy Ward Baker. This brilliant variation on the old theme has Dr Jekyll

(Ralph Bates) transmuting into his female form, or anima, when under the influence of the metamorphic drugs he has developed. For the first time ever, separate players were required for the two roles, and sexy Martine Beswick stepped up to play the deadly Sister Hyde. The plot also manages to pull in Jack the Ripper, who takes the blame for the prostitutes knifed to death by Beswick, plus grave-robbers Burke and Hare, who meet a painful end in the lime-pit after supplying Dr Jekyll with corpses for his experiments. One of the most memorable scenes features the recently-transformed Sister Hyde examining her new female body in the mirror, caressing her naked breasts in an unrestrained auto-erotic display. The film is a far more overt treatment of the theme of androgyny hinted at in *Frankenstein Created Woman*, and stands as one of Hammer's most original and powerful projects.

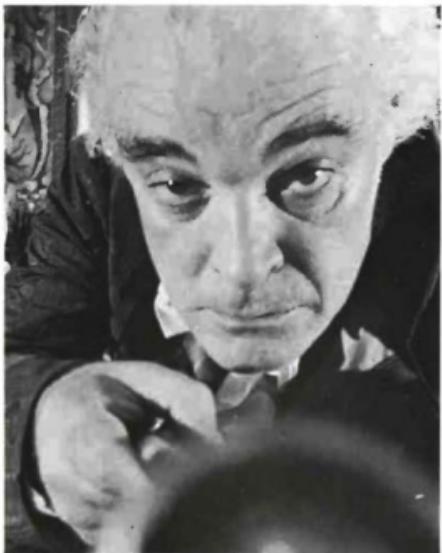
Demons Of The Mind (1972) was an



Demons Of The Mind

offbeat attempt to examine the earliest experiments with psychiatry to control the human mind. Robert Hardy plays the part of a Baron in 1830s Bavaria who believes that his family is cursed with hereditary evil and so keeps his son (Shane Briant) and daughter (Gillian Hills) locked away, mistakenly deeming them insane from birth. Patrick Magee appears as a proto-psychoanalyst who recognises the Baron's own madness and the incest in his family, and concludes that the Baron has in fact been subconsciously willing his son to commit a series of grisly murders. Michael Hordern donates a disturbing performance as the mad priest who impales the mentally ill with crosses in the belief that they are possessed by the Devil. In a final, violent showdown the Baron is staked through the belly with a burning cross; only his daughter escapes to start a new life.

refreshingly experimental offerings. It was also to prove Hammer's last unaligned entry into period horror.



Demons Of The Mind is an unusual and compelling film, intelligent and visually accomplished; an impressive directorial debut from Peter Sykes (who sadly fared less well on the later *To The Devil – A Daughter*). Oddly, Hammer did little with the picture, but it remains one of their most

chapter four:
dracula
& the vampires



Following the success of *The Curse Of Frankenstein* in 1957, Hammer quickly followed on with the next obvious subject for re-make treatment: Bram Stoker's *Dracula*. With the same leading players and virtually the same production team, *Dracula* (US: *Horror Of Dracula*) (1958) had equally spectacular box-office results. Christopher Lee emerged from his earlier monster make-up to take on the role which would make him eternally world-renowned; his portrayal of Count Dracula would be so definitive that whenever people thought of Dracula, they envisioned Lee. His image, darkly virile and sexually-charged, lips glossed with bright blood, virtually revolutionised the global horror movie industry. Peter Cushing played the Count's perennial nemesis, the eminent vampirologist Dr. Van Helsing, armed with crucifixes, garlic flowers and the other paraphernalia of his rather specialised trade. Again filmed in opulent colour, the film was far more explicit than the earlier Bela Lugosi version both in sexuality and bloodshed, with Dracula's female victims clearly enjoying rather than resisting his neck-biting advances. Van Helsing's comparison of vampirism to drug addiction underlines the theme of disease and delirium. It was largely this acknowledgement, and the gradual development, of the sexual aspects inherent in the vampire myth which would make the Hammer films in the genre so influential

over the next fifteen years.

Jimmy Sangster's script presented a pared-down version of Stoker's novel, making some plot-changes along the way but basically preserving the highlights of the original. Amongst the major changes in the story is the role of Jonathan Harker, played by John Van Eyssen, who here appears as a vampire-hunter, coming to Castle Dracula already aware of the Count's vampiric nature and plotting to dispatch him whilst posing as librarian. Needless to say, he fails and is disposed of fairly soon into the picture, although his notorious encounter with the three female vampires is portrayed intact. Other touches include the device of sunlight being fatal to the Count, and this, along with the other lore defined by Sangster in the script, became a guideline to vampire filmmakers for years afterwards.

Directed by Terence Fisher, the film's most memorable moments include the scene in which Harker drives a stake through the heart of a beautiful young female vampire resting in her coffin, turning her into an aged, shrivelled hag before our eyes; Dracula's nocturnal visit to Lucy's bedroom; and the final showdown between the Count and Van Helsing in the former's castle, Dracula being transfixated by a shaft of bright morning sunlight and withering away into little more than a handful of dust, a signet ring, and a swathe of hair which is blown





PETER CUSHING

"DRACULA"

MICHAEL GOUGH and MELISSA STRIBLING

CHRISTOPHER LEE

as DRACULA

A UNIVERSAL INTERNATIONAL PRESENTATION IN
OF A HAMMER PRODUCTION
HAMILTON FILM DISTRIBUTORS LTD

across the floor by the wind as the end credits roll. Typical of Fisher's 'sadism' and 'sexual disgust' are the shots where Lucy's unclean flesh is seared by a crucifix, while the inexorable invasion of both Mina's pristine home and her body by the vampire, while her protectors stand impotently in the grounds, illustrates perfectly his concept of the 'beast within', the devil virus in the virgin flesh.

Dracula remains probably the finest example of the classic Hammer style, and combines the talents of the leading players and key production personnel who would go on to make that style world-famous. It has often been described as the best vampire film ever made, a fitting testament to its incredible initial impact.

The Brides Of Dracula (1960) retained the services of Peter Cushing as Van Helsing, but Hammer were forced to substitute David Peel as the chief vampire, Baron Meinster;

David Peel, *The Brides Of Dracula**The Brides Of Dracula*

Dracula does not in fact appear. Peel however made an interesting contrast to Lee; blond rather than swarthy, and somewhat sickly and effeminate compared to Lee's aggressive characterisation. Indeed, Meinster is kept locked up in his castle by his domineering mother (Marita Hunt), who prefers to select for herself the female victims to satisfy his vampiric urges. He also has his own nurse (Freda Jackson), a crazed and evil crone who coaxes the dead victims back to life from their graves at midnight. Meinster eventually burns to death in an old windmill whose sails have cast a paralysing cruciform shade upon the ground. The unusually well-etched female characters, emphasising the feminine mood of the film, and Terence Fisher's by now familiar use of sumptuous, saturated Technicolour, helped to make *The Brides Of Dracula* into one of the most attractive and admired films in the whole Hammer oeuvre.

[Between *Dracula* and *The Brides Of Dracula* Hammer had secured the film rights to Richard Matheson's classic novella *I Am Legend*, the story of the last man on earth persecuted by a nocturnal race of vampiric ghouls. Matheson himself prepared the script, and one can only surmise that threatened censorship problems prevented the film – to be titled *Night Creatures* – being made. The book was subsequently filmed in two versions, *The Last Man On Earth* (AIP Italy, 1964) and *The Omega Man* (Warners, 1971) – neither scripted by Matheson. Of all Hammer's aborted projects, it is this which could perhaps have been a horror classic.]

Hammer's next completed excursion into vampire territory, *Kiss Of The Vampire* (1964), featured neither Cushing nor Lee, and bravely eschewed all mention of Dracula; instead, we meet Dr. Ravna (Noel Willman), whose castle is the headquarters of a vampire circle in Bavaria, and his opponent Professor Zimmer (Clifford Evans). A young couple honeymooning in the forests foolishly accept Ravna's hospitality, and fall prey to the bloodsuckers. The bride (Jennifer Daniel) is rescued by



Kiss Of The Vampire

Zimmer's intervention, which leads to a swarm of avenging bats destroying the vampires. An aura of sexual disorder is again established, right from the shocking opening shot of Zimmer driving a spade through his daughter's defiled body. His account of her ruination at the hands of Ravna clearly likens vampirism to a venereal disease. Intelligently directed by Don Sharp, the film was a welcome return to familiar territory and near top-form for the company.



A year later came a long-awaited event – the return of Christopher Lee as Count Dracula. Terence Fisher once more directed, and *Dracula - Prince Of Darkness* (1965) did not disappoint with its blend of Lee, lustful females, and visual poetry tempered



Christopher Lee, Barbara Shelley,
Dracula, Prince Of Darkness

with almost sadistic touches of violence. Peter Cushing, however, was conspicuous by his absence – he would not return to play Van Helsing again until 1972. The film begins by reprising the ending of the original Hammer *Dracula*, with the Count being reduced to a pile of ashes. It is not long, however, until one of Dracula's faithful retainers is able to lure and capture an unwary overnight visitor to the castle,



and in a scene quite shocking for its time we see him suspend the man's body over his master's coffin then slit its throat with a sacrificial knife; blood gushes over the ashes, restoring the Count to life and his familiar form. This scene has a strong religious/anti-religious symbolism which would recur throughout the series.



Dracula soon preys on Helen (Barbara Shelley), who is dramatically transformed from a frigid shrew into a wild, sexual animal. The scene of her eventual purification, with her convulsing form pinned down to a monastery table by priests

so that she can be staked, is among the most effective in the cycle, a crystallisation of the clergy's libidinal terror; although Fisher's declared stance on the subjugation of wanton sexuality lends a distinct and uneasy ambivalence to the frame.



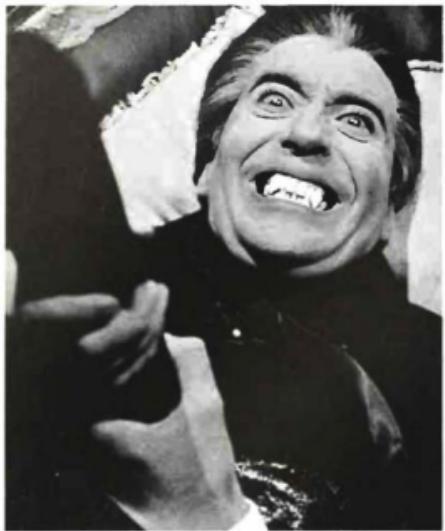
Dracula, Prince Of Darkness

The Count's new reign is ended prematurely when he is cornered on frozen ice and a skilful rifle-shot causes it to break up around his feet, submerging him fatally in running water.

Lee was back for *Dracula Has Risen From The Grave* (1968), this time directed by Freddie Francis, whose skills as a brilliant cinematographer were hinted at by the filter effects which herald Dracula's appearances. Here the Church is represented by a renegade priest, the Monsignor (Rupert Davies), who is left the task of dispatching Dracula. The sexuality of vampirism is made even more explicit than before, with Dracula almost making love to his willing female victims as he prepares to drain their blood. Veronica Carlson co-stars as Maria, the unfortunate maiden who falls under the Count's hypnotic spell.



Veronica Carlson, Christopher Lee;
Dracula Has Risen From The Grave



Ironically, the vampire's resurrection from an icy grave is this time precipitated by a wounded priest, who bleeds over the corpse. Dracula enslaves the priest, but is finally made to retreat at the sight of a crucifix brandished at him by the Monsignor; he is then brutally transfixated by an enormous cross and dies with blood pouring from every orifice. Notable for its extraordinarily religious orientation, the film pointed the way for the more Satanic element Hammer would introduce in the later Dracula films.

New directorial talent was interestingly in evidence when TV director Peter Sasdy was given control over *Taste The Blood Of Dracula* (1970). Despite remarking in 1969 that "I feel I would almost have to be forced into doing it for a fourth time", Christopher Lee returned to play the Count.



Dracula Has Risen From The Grave



DRINK A PINT OF BLOOD A DAY

Warner Bros presents A Hammer Film Production

TASTE THE BLOOD OF DRACULA

TECHNICOLOR

CHRISTOPHER LEE

Screenplay by JOHN ELDER. Produced by ADAM YOUNG
Directed by PETER SADDEY. Released through WARNER PATHÉ

This time the story was slightly updated and set in Victorian England; three businessmen, who clandestinely run a torture brothel, and a depraved young aristocrat (Ralph Bates) acquire a phial containing the dried blood of the dead Count Dracula. In the crypt of a derelict church they enact a profane black rite, and Dracula is brought back from the grave at the cost of the dilettante aristocrat's life. Once revived, Dracula embarks upon a mission of personal revenge against the businessmen and their families, until cornered in a chapel and apparently destroyed by the film's young hero (Anthony Corlan).

Dracula's position as 'anti-Christ' is emphasised by the Satanic rites which recall him to life, and also in his polar opposition to the notion of the nuclear family – the daughters are turned into castrating angels who carry out the vampire's revenge upon their patriarchal oppressors. From now on, a black mass or other mark of fealty to Satan

would always figure in the proceedings.

UNE MESSE POUR DRACULA



CHRISTOPHER LEE LINDA HAYDEN ANTHONY CORLAN
JOHN ELDER ADAM YOUNG PETER SADDEY



les cicatrices de DRACULA

Later that same year Dracula returned, with almost indecent haste, in Roy Ward Baker's *The Scars Of Dracula*. Scarcely bothering to explain his resurrection this time, the film opens with the Count (Christopher Lee again) being burnt alive by villagers after the death of a local maiden. He survives, however, to become the coldly polite host to some intrepid visitors, viciously flogging his crippled servant Klove (Patrick Troughton) when the latter helps some of them escape. Simon (Dennis Waterman) is the bold avenger of a dead brother, yet quails before Dracula's powers and is only saved from death by a terminal bolt of lightning that plunges the Count's body, burning like a torch, from the battlements of his cliff-top castle. Lee's portrayal of the Count reaches its physical peak in this film; he is afforded more screen-time, and looks sublime with dead



The Scars Of Dracula

white palour and red contact-lenses, indulging in some spectacular – if out of character – moments of sadistic violence.



The Scars Of Dracula

Hammer's next vampire picture was one of their best, and surprisingly did not feature Dracula; instead Hammer decided to tap a new source of classic horror literature, the work of J. Sheridan Le Fanu; the result was an audacious version of that author's lesbian vampire tale *Carmilla*. *The Vampire Lovers* (1970) was also Hammer's only co-production with Hollywood's leading horror film specialist AIP, who had been responsible for Roger Corman's Edgar Allan Poe cycle. The film interpreted the story's lesbian angle liberally, and Ingrid Pitt as the beautiful vampire, Mircalla Karnstein, brought an injection of pure sex to the screen.



Mircalla rises from the grave to avenge the deaths of her relatives and claims not only the odd male victim but also several very voluptuous young girls – the camera lovingly lingering on their bared breasts as she seduces and strikes. Among her conquests are voluptuous Hammer starlets



The Vampire Lovers

Pippa Steele, Madeline Smith and Kate O'Mara. Mircalla's chief adversary here is Baron Hartog (Douglas Wilmer), though Peter Cushing makes a welcome appearance as General Spielsdorf, father of one of the victims, and it is he who finally removes the vampire's head. Some strikingly ethereal sequences punctuate the sapphic carnage.

The film's success spurred an even more explicit sequel: *Lust For A Vampire* (1971).



Mike Raven, *Lust For A Vampire*



Yutte Stensgaard, *Lust For A Vampire*

A veritable orgy of black magic, lesbianism, blood-letting and, almost in passing, vampirism, *Lust For A Vampire* was stylishly directed by Jimmy Sangster and more or less reprises *The Vampire Lovers*, with Swedish nymphet Yutte Stensgaard portraying Milcarla/Mircalla. Michael Johnston plays a young student of the supernatural who comes to investigate the Karnstein legend, only to fall in love

with Mircalla and barely escape with his life. From her naked and bloody opening revival in a Satanic ritual held by Count Karnstein (Mike Raven), when the blood from the slit throat of a peasant girl drips into her coffin and reconstitutes her, Stensgaard's Milcarla is a splendidly evil, ruthless and sexually predatory figure, sinking her fangs into the throat of one of her teachers (Ralph Bates) at the girls'



Pippa Steele, *Lust For A Vampire*

finishing school, as well as lasciviously attacking the throat and breasts of fellow pupil Pippa Steele, in just two of numerous explicit moonlight trysts. Mircalla is finally put to rest when a falling beam stakes her to death amid the ruins of a blazing castle.

The gore, lesbian and nudity quotient in *Lust For A Vampire* exceeded even that of *The Vampire Lovers*; a trend which would peak in the third Kamstein epic, *Twins Of*

Evil (1971). Here Mircalla is played by Katya Wyeth, restored to life in the family castle during some black sacrificial rites staged by a later member of her family (Damien Thomas), initiating him into the eternal delights of vampirism before inaugurating a plague of blood-letting amongst the community. Peter Cushing again features, playing the vampires' chief opponent Gustav Weil, this time the



HAMMER HORROR



A NEW
TERROR-FILLED
X
FILM

TWINS OF EVIL

"TWINS OF EVIL"

PETER CUSHING

DENNIS PRICE, MADELEINE & MARY COLLINGSON

ISOBEL BLACK, KATHLEEN BYRON

CARMEN THOMAS, DAVID WARBECK

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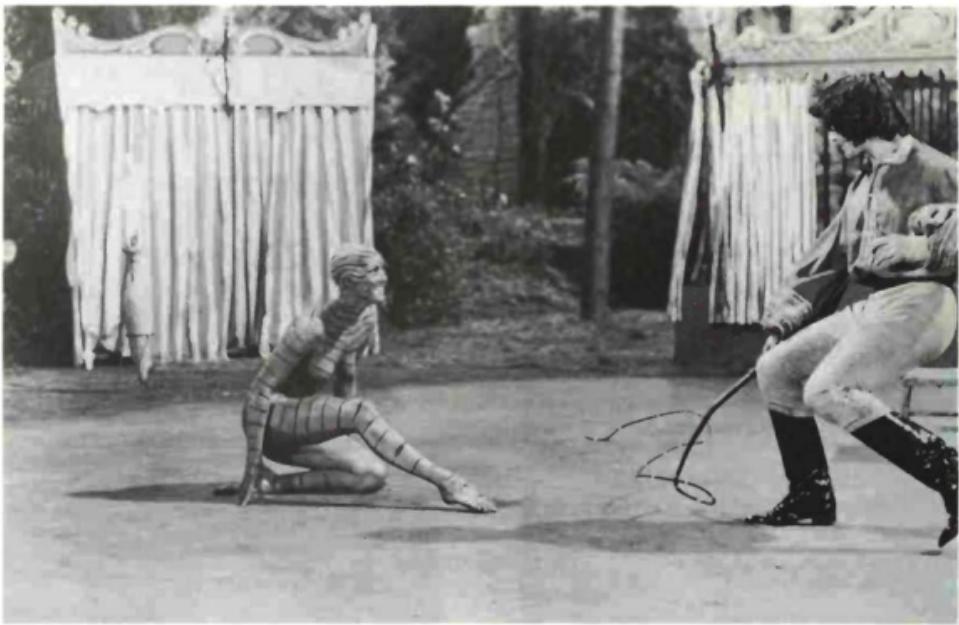
hypocritical head of a Puritan brotherhood. Weil finally beheads one of his identical nieces after she has become a vampire, and her innocent sister has almost been burned at the stake in error. Weil is himself dispatched by an axe through the back, in a fitting end reminiscent of Matthew Hopkins' in Michael Reeves' *Witchfinder General* (Tigon, 1968). The breast-baring nieces are played by real-life twins Madeleine and Mary Collinson, previously renowned for their appearance in a soft-core porn feature, *The Love Machine*. An unusually strong script (all three Karnstein films came from the pen of Tudor Gates, screenwriter on Roger Vadim's *Barbarella* [Paramount, 1968]), developing the opposition between hunters and hunted and blurring boundaries of good and evil, made *Twins Of Evil* into one of the best entries amongst the Hammer output.

1971 also saw another 'unofficial' entry into the Dracula series: *Countess Dracula*. Like *The Brides Of Dracula*, this film featured the Count in name only, and was in fact a version of the true story of Countess Elizabeth Bathory (as detailed in Valentine Penrose's book *The Bloody Countess*), a Hungarian aristocrat brought to trial in 1611 for bathing in the blood of some five hundred slaughtered maidens. The ageing Countess, here played by Ingrid Pitt, discovers by chance that the blood of young girls – they must be virgins – has a rejuvenating effect on her wrinkled, haggard features. She orders a series of murders, literally bathing in virgins' blood until her youth and beauty are fully restored, but finds she must continue the treatment in order to keep the fine looks which enable her to romance a young Hussar (Sandor Eles). She gets as far as the altar with him before the final horror; deprived too long of virgin blood, her face crumples and disintegrates into hideous old age even as she speaks the marriage vows. Director Peter Sasdy, fresh from *Taste The Blood Of Dracula*, here took the chance to underscore his theme of the 'anti-family' with Bathory as the bad mother who eats her young, and produced a bloody fairytale with many striking scenes. [Sasdy

would reach the apotheosis/nadir of this stance in 1975 with his AIP shocker *I Don't Want To Be Born* (US: *The Devil Within Her*) with Joan Collins as the mother of a demon baby.]



Ingrid Pitt, *Countess Dracula*



Vampire Circus

In *Vampire Circus* (1972), the Hammer vampire cycle was extended with an original tale of shape-shifting bloodsuckers who comprise both the acrobats and the animals in their travelling circus. Set in 19th century Serbia, the story tells of their visitation to an already plague-ridden village and the inevitable consequences.



Vampire Circus

The usual blend of blood and sex was well in evidence; at one point, the chief vampire is even forced to (pointedly) remark that "one lust feeds the other", as he dithers over which form of penetration – by fang or phallus – should come first. The film gave one Robert Young his first chance to direct a feature, and Hammer's faith was repaid with a precise and effective piece of film-making.

Christopher Lee was finally back as Dracula in *Dracula A.D. 72* (1972), despite his by now well-publicised qualms about the series. Rightly feeling that the 19th century milieu had been exhausted, Hammer boldly – if somewhat rashly – attempted to fuse the old with the new by having a modern-day disciple of the Count summon him forth from the dead into '70s London. Played by Christopher Neame, the disciple goes by name of Alucard and has organised a black magic, sex and drugs ceremony in a disused Chelsea churchyard with a gang of his fellow jaded, teenage thrill-seekers (including Hammer starlet Caroline Munro).



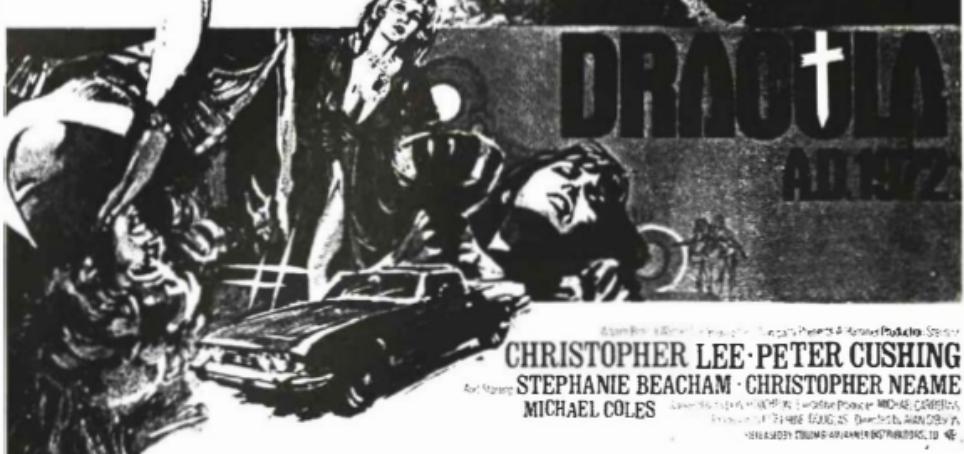
Christopher Lee, Caroline Munro; *Dracula A.D.* 72

NEW FROM HAMMER!

THE TIME: NOW

THE PLACE: KINGS ROAD, CHELSEA

THE KILLER: COUNT DRACULA



Starring Christopher Lee and Peter Cushing
Directed by Terence Fisher • Hammer Presents A Hammer Production
CHRISTOPHER LEE • PETER CUSHING
STEPHANIE BEACHAM • CHRISTOPHER NEAME
MICHAEL COLES





Dracula A.D. 72

Soon enough Dracula's mephitic remains resume their fleshly form, and the vampire's curse is visited upon the King's Road. The film at least marked the most welcome return of Peter Cushing, this time playing not the Van Helsing of old but his descendant, Lorrimer. Dracula's attempted revenge on young Jessica Van Helsing (busty Stephanic Beacham) is thwarted by Lorrimer, and the two long-standing enemies face each other in a gruesome, effective climactic showdown during which Dracula is pinioned by the spoke of an old cartwheel. "There is only one Dracula, and his period must never be changed," was Christopher Lee's accurate summation of the project.

Attempting to stretch this briefly diverting formula with *The Satanic Rites Of Dracula* (1973), Hammer finally came unstuck.



The Satanic Rites Of Dracula



The story involves Lorrimer Van Helsing (Cushing again) being summoned by police and security forces to investigate a black mass which has been held at a large country house, attended by a top government minister. The house is guarded by youths dressed in storm-trooper black, and naked vampire girls are found to be lying in coffins in the dark cellars. Soon Van Helsing discovers that his ancient adversary Count Dracula is behind it all, and has his niece Jessica (now played by Joanna Lumley) lined up for the sacrificial altar. It turns out that Dracula's lust for revenge has finally driven him to prepare a poison which will wipe out the entire human race; naturally Van Helsing prevails, and the Count perishes in a bloody strait-jacket of thorns. The film was an absurd attempt to marry the Count with a modern Doomsday-type plot, and failed miserably. It was the final insult for Christopher Lee, and he would never again don his famous black and red cape.

Slightly better was *Captain Kronos – Vampire Hunter* (1973), another maverick entry in the vampire stakes scripted and directed by Brian Clemens of TV's *The Avengers* fame. It told the story of Captain Kronos (Horst Jansen), an early 19th century vampire-hunter, who with his hunch-backed colleague Professor Grost (John Cater) investigates an outbreak of vampirism before departing for fresh adventures. Marked by a few striking images – notably the row of flowers that wilt as the vampires pass – *Kronos* was another diverting but ultimately unsatisfactory version of the same old story.

Hammer were to produce only one more vampire film. In an even more desperate attempt to weld their traditional themes with new cinema trends, they decided to take Dracula to the East in *The Legend Of The Seven Golden Vampires* (1974). A Chinese monk travels alone to Dracula's tomb, and is taken over by his demonic presence. The idea of oriental vampires was fine in itself,



Captain Kronos – Vampire Hunter

HAMMER HORROR!
DRAGON THRILLS!

The First
Kung Fu
Horror
Spectacular!



but Hammer's cardinal sin was to include the Count, thus producing a Dracula film without Christopher Lee. The ever-loyal Peter Cushing returned as Van Helsing, but could not carry the film single-handed, seeming out-of-place amid the flailing martial arts. The thankless task of following in Lee's footsteps (albeit fleetingly) fell to John Forbes-Robertson, but no-one could have carried it off. Ironically, the film itself had some great moments and imagery: Chang Sen as the possessed monk acted out the appropriation of his soul in a blood-curdling style, there was a clever sequence when David Chiang impaled a lecherous vampire and himself on the same stake, and the scene of the undead scrabbling from their graves, limping and whirling towards their prey and then galloping off on apocalyptic horses, was one of the finest in the whole Hammer oeuvre. Yet the film was not a huge success; Hammer's Dracula, and the rest of the vampires, were finally laid to rest.

In retrospect, the seven films featuring Christopher Lee as Dracula clearly form the core not only of Hammer's vampire canon, but of their entire horror output. Despite the different writers and directors involved, and the fifteen years they cover, these films are remarkably uniform in content and texture, far more so than, say, those in the Universal Dracula cycle. Only the Frankenstein series, with Peter Cushing in the recurring role of the Baron, would emulate this consistency within the Hammer oeuvre. The Dracula films – especially those made by Terence Fisher – also best exemplify the classic Hammer dictum, which is that good must eventually triumph over evil. It is this ultimately moral tone which has enabled their films to be accepted all over the world, despite gruesome or blasphemous content.

Count Dracula personifies evil at its most dangerous – when it is fatally attractive. This duality is at the core of Fisher's work, and is usually expressed by the juxtaposition of repressed with uncontrolled sexuality. The male vampire is a perfect embodiment of

eros and thanatos, an archetype of the unconscious whose coming augurs all manner of erotic deliria. Dracula's female victims become deranged psycho-sexual cannibals who must be destroyed, purified (hence Van Helsing, the epitome of control and reason, is a celibate). Indeed, vampirism is likened to venereal disease, and the simmering sexual perversity of *Brides Of Dracula*, for example, is best summarised when Meinster finally turns on his mother and Van Helsing exclaims, "He has taken the blood of his own mother!" – outraged by an act he clearly considers more incestuous than matricidal. The preponderance of religious symbolism in the films can also be traced back to its carnal origins – the vampire/anti-Christ is rightly repulsed by the holy crucifix, since it is the blood of Christ on the cross which has for two thousand years usurped the power from the blood of menstrual (=sexual) women; like all misogynistic religions, Christianity forever stands between women and awareness of the flesh.

As the Count, Christopher Lee was more than equal to Fisher's demands, and made Dracula into an unforgettable figure – aloof, dignified, austere, yet extremely sexual, and capable of "exploding into tigerish activity when necessary". He refined even the blood-drinking according to his own noble standards. "I nuzzle the victim," he said, "...never kiss her on the lips. Then I mask what follows. It is more effective left to the imagination." The actual bite is never shown; as Lee concluded, "Blood, the symbol of virility, and the sexual attraction attached to it, have always been closely linked in the universal theme of vampirism. I had to try to suggest this without destroying the part by clumsy over-emphasis."

It does seem, in fact, that the dignity of Hammer's Dracula was largely preserved by Lee's attention to the intricacies of the character wherever permitting; he was always aware of Bram Stoker's original character, based on the legendary Vlad Tepes, otherwise known as "Dracul" or "The

Impaler", of Wallachia.

"Above all, I have never forgotten that Count Dracula was a gentleman, a member of the upper aristocracy, and in his early life a great leader of men ... you never see me get out of a coffin or resting-place - it would look ridiculous."

Strangely, Hammer seem to have seriously undervalued the importance of their main character; in each of the films Lee himself was to be virtually a bit player - his screen-time actually diminishing throughout the series - having to content himself mostly with dialogue confined to sending the ladies off to devour their boyfriends. In *Dracula - Prince Of Darkness*, his 'dialogue' is in fact restricted to a series of animalistic snarls. The screen-time and characterisation afforded Dracula was minimal, with all the attention going on the period characters and protagonists. Perhaps the most interesting ideas were those afforded by the English backgrounds, once the Count had been transported from the limiting boundaries of Transylvania. In *Taste The Blood Of Dracula*, for example, we see the action unfold against a background of Victorian social hypocrisy. The alms house with its biblical quotations on the wall is a cover for Russell Hunter's brothel, and the tyrannically moral father is actually the prime mover in a Hellfire-style vice syndicate. Similarly, we see Christopher Neame as a London swinger in *Dracula A.D. 72*, the first of the two contemporary Dracula films scripted by Don Houghton and directed by Alan Gibson, although once again there are only token, cliché attempts at drawing on the features of the period. More interesting in this sense is the final film in the series, *The Satanic Rites Of Dracula*, which ironically would have worked extremely well as a straight thriller without the supernatural presence of the Count.

It is easy to see why this last film was the final straw for Christopher Lee. His role in the film might have just as well been that of a Fu Manchu or other commonplace villain. One of the few serious working students of Stoker's material, Lee had in fact been

dissatisfied with the handling of the Count's character since the very first *Dracula*, and had been in some dispute with the Hammer executives on the subject. This partially accounts for the seven-year gap between his first and second appearances in the role, although fear of type-casting was probably an equally strong spur. In his third Dracula film, *Dracula Has Risen From The Grave*, Lee disapproved strongly of the scene where the Count removes a stake from his own body. "Everyone knows a stake through the heart is the very end of a vampire," he said. He was over-ruled.

Nevertheless, the last word must go to Christopher Lee, for it is his interpretation of the role which made Hammer's Dracula a movie immortal: "I have always tried to emphasise the solitude of Evil and particularly to make it clear that however terrible the actions of Count Dracula might be, he was possessed by an occult power which was completely beyond his control. It was the Devil, holding him in his power, who drove him to commit those horrible crimes, for he had taken possession of his body since time immemorial. Yet his soul, surviving inside its carnal wrapping, was immortal and could not be destroyed by any means. All this is to explain the great sadness which I have tried to put into my interpretation. Audiences, I feel, are more shocked by a sad vampire than a ferocious one."

HAMMER POSTERS



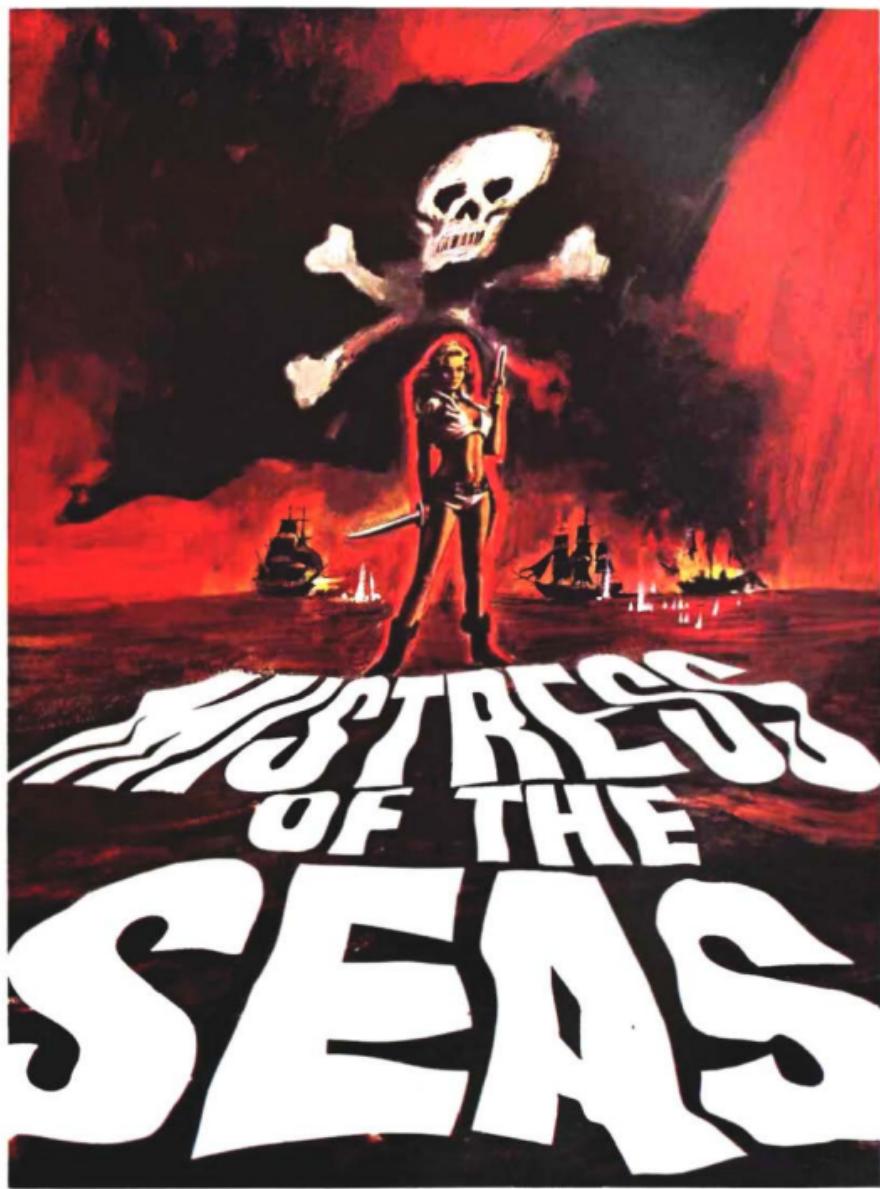


FRANKENSTEIN AND THE MONSTER FROM HELL



WHEN THE EARTH CRACKED OPEN







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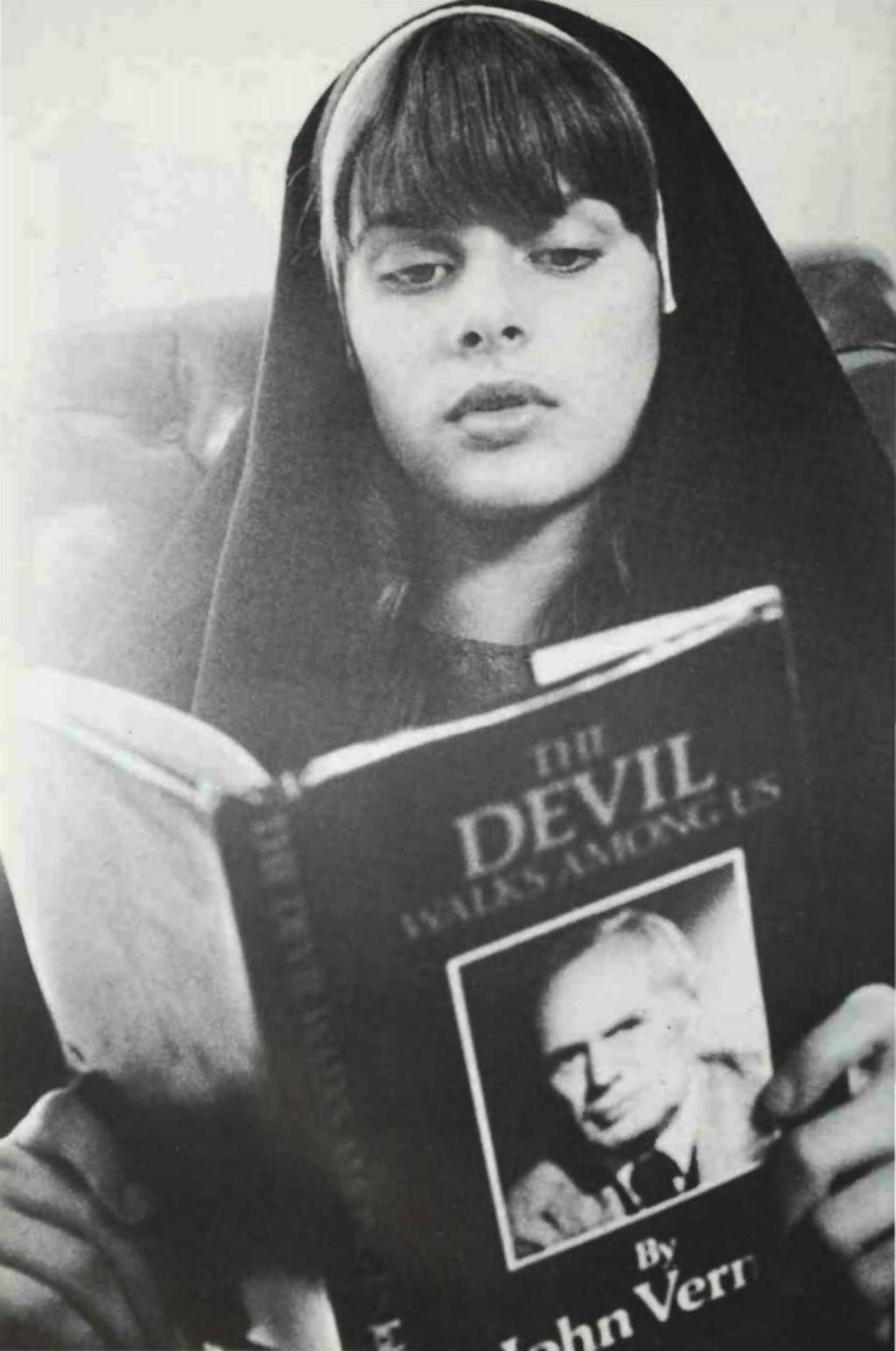
INTÉGRAL AUX MUSIQUES DE 18 ANS



Victim of his Imagination

chapter five:
psychos
& satanists





By John Verne

In the aftermath of Alfred Hitchcock's *Psycho* (Paramount, 1960), Hammer were among the many to embark upon a series of horror-tinged psychological thrillers – 'mini-Hitchcocks' as they were dubbed by Sir James Carreras. *Taste Of Fear* (1961) was an auspicious first entry into the field. Tightly scripted by Jimmy Sangster, superbly photographed by Douglas Slocombe and directed with dazzling skill for the precisely right effect by Seth Holt, the film took a fairly clichéd storyline (a conspiracy to drive a young girl insane) and endowed it with new life, wringing out every last drop of suspense, some not inconsiderable shocks and a series of unguessable plot twists. Penny Appleton (played by Susan Strasberg) is the heroine, a frightened young woman in a wheelchair visiting her father at his French villa. Her stepmother (Anne Todd) insists that he is away, but his dead body keeps appearing.

Like most of Hammer's ventures into this field, the film also shows the marked influence of Henri Clouzot's *Les Diaboliques* (Seven Arts, 1955). Hammer gave the picture an added boost by one of their most effective marketing ploys: publicity at the time of release was restricted to a single still of Strasberg screaming her head off.

Hammer next produced a film which, with its odd blend of Grand Guignol and black

humour, sits uneasily amidst their oeuvre. *The Old Dark House* (1962) was a misguided attempt to remake James Whale's 1932 classic of bizarre cinema. It also showed a rare instance of Hammer ceding creative authority to an 'outside' film-maker – William Castle, king of the American exploitation/gimmick horror market. Despite the presence of Joyce Grenfell, Robert Morley and Fenella Fielding, the film was not a success artistically or commercially, only being released in Britain four years later.

More in the expected Hammer mold was *Paranoiac* (1963), with Oliver Reed, by then a Hammer regular, exceptional in the title role. Directed by Freddie Francis, the film again featured cunning plot twists in telling the tale of Simon (Reed), a disturbed young man who we see playing an organ requiem in a chapel for the baby brother he has supposedly killed. Shocks, gore effects and outré props add to the convincingly chilling atmosphere.

Maniac (1963) was directed by Michael Carreras himself from another Jimmy Sangster script. An American artist in France (Kerwin Mathews) falls in love with a young woman but is seduced by her stepmother and persuaded to help her father to escape from a lunatic asylum. Some bizarre scenes culminate in a typical Sangster surprise ending.



Susan Strasberg, *Taste Of Fear*



The Old Dark House



Maniac

Oliver Reed, *Paranoiac*

Freddie Francis was back to direct *Nightmare* (1963), another well-made, Sangster-scripted entry concerning a young girl (Jennie Linden) who sees apparitions of a white-shrouded figure which eventually lead her to a bloody corpse. The basic premise recalled *Taste Of Fear*.

Hysteria (1965) completed the Francis/Sangster trilogy, the story of an American accident victim with amnesia in London. Warned by his doctor to expect hallucinations, he is given the use of a flat and soon begins to see some horrifying visions...

Hammer's next entry in the psycho-thriller field was to be one of their best films ever. Blessed with a screenplay by the great Richard Matheson, *Fanatic* (1965) is immediately distinguishable from the Sangster-scripted films in that there is no

'twist in the tail' as such; the film simply builds relentlessly towards its inevitable and shattering climax. Tallulah Bankhead returned to the screen, after twelve years' absence, as the mad Mrs Trefoile, owner of a rambling country house who considers her dead son's fiancée to be betraying him by planning to marry someone else. Stephanie Powers, as the young woman who becomes Mrs. Trefoile's prisoner and almost dies as a sacrifice to her dead son, gives a suitably distraught performance, while Silvio Narizzano's stylish direction and Arthur Ibbetson's lush colour enhance Matheson's highly-literate script to the full. Donald Sutherland appears as a retarded handyman who preaches from an upside-down bible.



Tallulah Bankhead, *Fanatic*

As the old woman's punishments and humiliations upon the girl grow more extreme and life-threatening, we see that her dementia is a form of religious mania; the mirrorless house becomes akin to a nunnery with Mrs Trefoile as its sadistic Mother Superior, and the film finally realises a form of modern Gothic which has rarely been equalled.

Jimmy Sangster returned to script *The Nanny* (also 1965). Hammer followed their coup of coaxing a final performance from Miss Bankhead with another inspired piece of casting: Bette Davis herself, star of the Robert Aldrich psycho classic *Whatever Happened To Baby Jane* (Warners, 1962), was to play the title role. Seth Holt returned to the director's chair to complete a formidable team.



Bette Davis, *The Nanny*

Miss Davis turned in a convincing performance that was a model of quiet

discipline and finely effective detail as the disturbed old woman whose mind has been unhinged by the past tragedies in her life. She narrowly fails to kill her young ward (William Dix), after callously watching an aunt (Jill Bennett) expire from a heart attack. Her mental turmoil has been so skilfully disguised by her seemingly sweet nature that no-one except a young neighbour believes the boy's accusations of her unfitness to care for him. Photographed in black-and-white, the film was another of Hammer's most powerful entries into the post-*Psycho* arena.



Bette Davis, *The Anniversary*

Bette Davis obviously enjoyed the experience, as she was back in 1968 to star in *The Anniversary*, another black comedy which largely succeeded where *The Old Dark House* had failed. Scripted by Jimmy Sangster and directed by Roy Ward Baker, the film tells the tale of the eccentric Mrs Taggart (played with obvious relish by Miss

Davis), a widowed mother who has never really severed the umbilical cord between herself and her three sons. At their annual reunion she completely dominates them, resorting to the most unscrupulous methods to get her own way. One-eyed, exotically-gowned, Mrs Taggart is a memorable tyrant.

With *Crescendo* (1970) Hammer were back in *Fanatic* territory, with Stephanie Powers returning to play another victim of a mad old woman, this time the widow of a great composer intent on marrying off her crippled, drug-addicted son so his father's genes can be passed on to a healthy recipient. Jimmy Sangster scripted yet again, and Alan Gibson made his directorial debut for Hammer. Also similar in plot to *Paranoiac*, the film ultimately suffers in comparison to both.



Crescendo

Sangster was back on top form with *Fear In The Night* (1972), which starred Judy Geeson as a girl driven out of her mind by the efforts of her scheming husband (Ralph Bates) and his mistress (Joan Collins); she is



Straight On Till Morning

eventually tricked into shooting Collins' one-armed school-teacher husband, played by Peter Cushing. A return to the milieu of *Taste Of Fear*, the film is an intelligent reworking of the basic genre format, and by

concentrating on atmosphere rather than a contrived ending manages to be one of Hammer's best in the psycho-thriller field.

Straight On Till Morning (also 1972), which originally went out as part of a

double bill with *Fear In The Night*, was to be the last. Directed by Peter Collinson, the film features Shane Briant (at that time something of a Hammer regular) as the psychotic young murderer who befriends a plain, shy girl from the provinces (Rita Tushingham), makes her pregnant, and then plays to her tape recordings of his brutal crimes. Sometimes disturbing, it was an above average depiction of an attractive psychopath and, paired with *Fear In The Night*, a fitting way to end Hammer's 'mini-Hitchcock' sub-genre.

Hammer's only other horror sub-genre to utilise contemporary settings is comprised of three 'black magic' films of variable merit. Nigel Kneale returned to the Hammer 'script crypt' to write the screenplay for *The Witches* (1966), all about a woman (Joan Fontaine) who returns to the tranquil, cosy

English countryside after an alarming experience with voodoo in Africa, only to find herself involved in a local witches' coven presided over by one Stephanie Bax (Kay Walsh). She is barely in time to save a virgin schoolgirl (Ingrid Brett) from being sacrificed to ensure Bax's immortality during an orgiastic black mass in a ruined church. An above-average essay in black magic, *The Witches* was nonetheless coolly received by the press.

The Devil Rides Out (1968), the first of two Hammer adaptations of Dennis Wheatley's *Duc de Richleau* black magic novels, was far better and remains among the best in the genre. Terence Fisher directed, and in collaboration with scriptwriter Richard Matheson refined the essence of Wheatley's book in a way which totally transformed it, paring it down to a classic battle of wills between Good (de

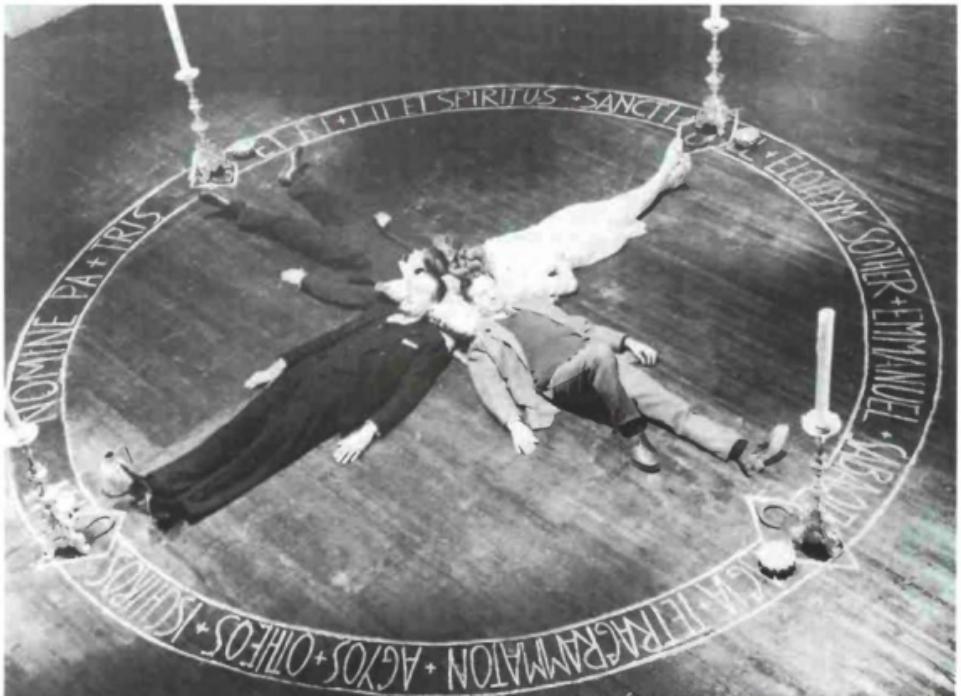


The Witches



Richleau, perfectly realised by Christopher Lee) and Evil (Mocata, played by the charming Charles Gray, equally effective). The conflict arises when de Richleau learns that his young friend Simon has become embroiled in a black magic coven led by Mocata (based by Wheatley on The Great Beast 666, Aleister Crowley). Fisher's direction is flawless, and features three amazing set-pieces: the first is when Mocata unexpectedly visits de Richleau's friend, Marie Eaton, who is guarding Simon and Mocata's intended blood sacrifice, the enigmatic Tanith (Nike Arrighi). While Mocata charms Marie – in effect hypnotises her – with words, his will is extending throughout the house, threatening to precipitate an orgy of murder; the tension is incredible, and the spell is broken only at the last minute by the interruption of Marie's daughter.

Later comes the night of the grand witches' Sabbat on Salisbury Plain, where Tanith is to be sacrificed. Mocata's



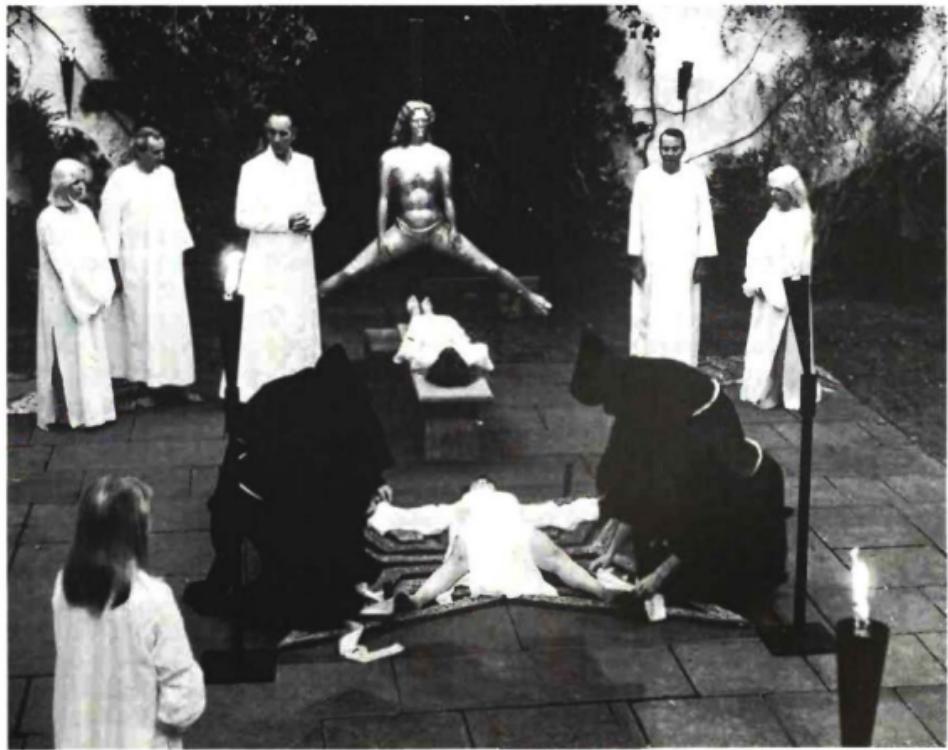
conjurations lead to the appearance of the Goat of Mendes – the Devil himself – and de Richleau's intervention is again just in time to save the girl. The shot of the Goat is surely among the most daring in all cinema.

The climax of the film comes with the four agents of good lodged within the holy pentacle, assailed throughout a night of terror by every conceivable evil conjured forth by Mocata. This is very much the ultimate conflict of good against evil, and culminates in the arrival of the Angel of Death, railing at the door on his apocalyptic charger. The four narrowly survive the black magician's onslaught, but it is made clear that their reprieve from mortal danger is only temporary.

The Devil Rides Out ultimately achieves the status of a medieval morality play, a religious allegory in much the same way as

Matheson's earlier *Fanatic* became a comment on the sado-masochistic realities of such Gothic pieces as Lewis' *The Monk*; while the diametric central opposition is reminiscent of Van Helsing's almost symbiotic relationship with Count Dracula. In this way it manages to convey a sense of constant cosmic imbalance, the flux of energies to which we are all vulnerable. The film has retained its cautionary power and remains one of Hammer's finest achievements; it has been among the first properties mooted for a '90s remake, but it remains to be seen whether the inevitable use of modern special effects would prove as devastating as the purity of Fisher's original vision.

A projected version of Wheatley's *The Haunting Of Toby Jugg* never saw fruition, but Hammer turned to him again for the film



To The Devil – A Daughter

which would prove to be their last; *To The Devil – A Daughter* (1976) was a German co-production obviously designed to cash in on the popularity of such big-budget Hollywood shockers as *Rosemary's Baby* (Paramount, 1968) and *The Exorcist* (Warner, 1974), notable mainly for featuring a 16-year-old Nastassia Kinski as the convent girl whom a sinister ex-priest (Christopher Lee, in his last role for Hammer) is hoping to have impregnated by the Devil. Richard Widmark plays his adversary. Lee's scenes include the slitting of a baby's throat. Directed by Peter Sykes, the film was gratuitously gory, incoherent and unconvincing; a less than salubrious farewell for Hammer.

epitaph

From 1956 onwards Hammer Films created, with their horror output, a unique genre of English cinema that equalled the achievements of the Ealing Comedies. These two movie efflorescences were the only schools of post-war British cinema to be internationally successful. What Peter Sellers and Alec Guinness were to Ealing, so Peter Cushing and Christopher Lee were to Hammer. Indeed, Cushing and Lee must rank as two of the finest, not to mention globally celebrated, film actors that England has ever produced – a fact often overlooked owing to the sadly prevalent notion that horror films and other films of intense imagination represent a sub-genre, rather than the ultimate representation, of the cinematic medium. The pair's intensely powerful, almost aristocratic screen presence, combined with their position at the heart of the Hammer canon in archetypal roles from the ancient gallery, has firmly guaranteed their respective faces a place in the terminal

iconography of cinema.

There is little doubt that what Hammer achieved with the impact of their early horror films was nothing short of a full-frontal assault on the senses, and in particular the moral values, of the audiences of the time; fomenting a minor revolution in popular cinematic art whose implications are still evident today. Compared to modern exploitation movies, the Hammer films admittedly seem tame, but have become perhaps all the more remarkable for what they leave to the imagination; the viewer invariably departs thinking he has seen more than he actually has, whereas the law of diminishing returns applies in relation to later, more explicit works. At the time, Hammer's films may have seemed drenched with blood and studded with female nipples, but they can now be seen as comparative models of restraint and suggestion, presenting above all in their hermetic order a fairy-tale sense of ritual, a tapping of the

infantile unconscious.

The greatest wonder is that Hammer achieved so much from so little. Small budgets invariably forced their directors to think imaginatively, and the efforts from the prop-men, make-up men, photographers (in particular Jack Asher) and special effects men cannot be too highly praised. Bray Studios, home to all Hammer's productions until 1968, was in fact little more than a skeletal structure which Art Director Bernard Robinson and his team were obliged to flesh out and cosmeticize with their own brand of improvised genius. The same exteriors (especially Black Park), interiors and out-houses were refurbished and re-used again and again, with the nucleus of the crew working unheard-of hours in the pursuit of perfection. Hammer also had its regular pool of actors, headed by Lee and Cushing but extending down to familiar bit-players like Michael Ripper, which added to the feel of being part of one harmonious team. Finally there were the vital contributions of the house scriptwriters, directors, and producers: Jimmy Sangster, Terence Fisher, Anthony Hinds (aka John Elder) Michael Carreras, John Gilling *et al.* Despite the inevitably variable quality of their prolific output, it was this core of visionaries who were responsible for the astonishing success of Hammer.

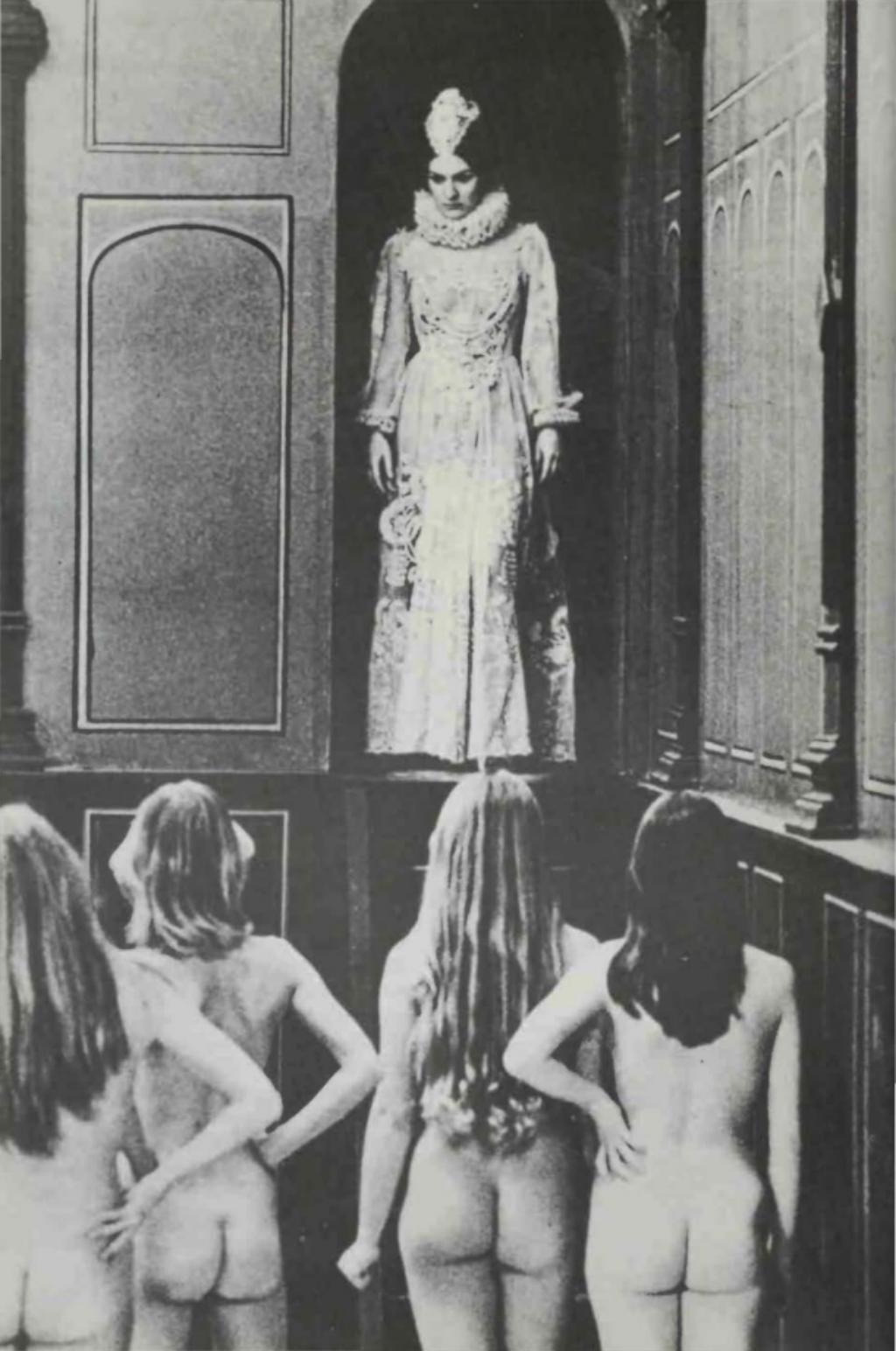
Even in the field of marketing, Hammer excelled; they were among the first companies to produce different cuts of their films for various markets, offering up versions of graduated strength for English, American, and Japanese audiences. They would also produce tantalising posters for projected films in order to raise advance sales; if insufficient sales were forthcoming the project would be scrapped. This tactic was even refined to the point of producing posters for a film in different genres; for instance, posters exist for the announced, but never made, *When The Earth Cracked Open* showing it as a) a science-fiction film and b) a prehistoric-type epic.

Yet all their ingenuity could not finally rescue Hammer from the grave opened up

by industry recession and an ever-fickle public. At the death, we are left with the lingering images: beautiful, naked vampires turning love into bloody death – crippled body-snatchers rising the rotten dead from their tombs – hideously scarred, man-made atrocities staggering murderously from dungeon laboratories – dark, Satanic rites with maidens cruelly bound to moonlit altars – and, above all, Count Dracula himself, lips smeared with bright crimson, poised above his palpitating female victims.

The pictures of Hammer films continue to haunt our subconscious wherever we may go; as long as we live, they cannot die. Their elegance has been emulated, their excesses exceeded worldwide.

appendix one:
notes on
vampire cinema



Although the initial impact of Hammer Horror sent resonations throughout the entire genre, it was the image of Christopher Lee in Hammer's *Dracula* (1958) – wild-eyed, white-fanged, lips bright with blood – which quickly came to define their style and became an essential part of the iconography of horror cinema worldwide. This, combined with the progressively overt sexuality and decadent ambience of the Hammer Dracula films, was to have a profound influence on the development of vampire-related cinema, which flourished in the ensuing twenty years. The equation between blood, sex and death was now clear for all to see and develop to its wildest extremes; indeed, standards had already become so explicit by 1970 that H. W. Geissendorfer's *Jonathan: Vampires Do Not Die* fell victim to a rare form of inverted censorship when its exhibitors insisted on scenes of sex and gore being *spliced in* before general release.

The first significant post-Hammer vampire film was almost certainly Roger Vadim's *Et De Mourir De Plaisir/Blood And Roses* (1960), his version of Sheridan Le Fanu's classic story *Carmilla*. This beguiling entry marks the start of the French vampire cinema, which would reach its ultimate conclusion with the '70s skin and blood epics of Jean Rollin.

Focused mainly on the story's oneiric and lesbian qualities, the film is ultimately far

removed from the original tale. On the Kamstein estate near Rome, Leopoldo (Mel Ferrer) prepares a costume ball to celebrate his engagement to Georgia (Elsa Martinelli), thereby arousing the jealousy of his cousin Carmilla (Annette Stoyberg). Groundsmen unearth the grave of Millarca, a supposed vampire ancestor whom Carmilla strikingly resembles. Obsessed by jealousy and her bizarre relationship to the dead girl, Carmilla becomes involved in a number of strange incidents. She appears at the ball in the white gown of Millarca, and is suspected of the death of a maid as well as a vampiric attack on Georgia.

The film is visually opulent, with the venerable Claude Renoir's CinemaScope photography bringing the best from the autumnal settings and sensual passages alike. The main set-piece is the dream sequence, which combines colour and monochrome most hauntingly, and among the film's most memorable moments is the scene where almost all the colour drains away, leaving only a vivid crimson stain. Many of the elements first glimpsed here for the first time – the lesbian vampires, the masked ball, fear that the curse has been inherited rather than exterminated, and the identical descendent of the vampire family – would soon become staples in vampire cinema; indeed, their appearance in later Hammer pictures such as *Kiss Of The Vampire* and



Blood And Roses

The Vampire Lovers shows that the cinematic process, like vampirism, was symbiotic.

With the very odd exception, such as Pierre Philippe's *Midi-Minuit* (1970), the seeds planted by Vadim's film were only to see fruition several years later in the obsessive work of one French director: Jean Rollin.

Rollin made the traditional new-wave beginning in the early '60s with short films made with his friends. This period ended when a distributor needed a half-hour film and commissioned what finally became *Le Viol Du Vampire*. Rollin then encountered the producer Sam Selsky, who suggested that they shoot another hour of footage and make a complete feature. This produced *La Reine Des Vampires*, the second part of the composite film. The result was confused, but visually arresting, and the partnership with Selsky continued, with Rollin insisting on the surreal elements of their output, and Selsky the erotic/nude content (which Rollin did not consider pornographic since there are no bed scenes). The partnership became one of the most successful in '70s French cinema, with budgets increasing from *Le Viol*'s \$40,000 through several more films to the (still modest) \$120,000 for *Les Demoniques*.

Le Viol and *La Reine* follow an extremely complex story during which a psychiatrist and his friends try to liberate two demented sisters, whose main occupation is being gang-raped by the local males. The girls believe themselves to be victims of a vampire curse laid on them by their sword-fighting ancestors, and the local châtelaine encourages this belief by the manipulation of a sinister effigy. The final confrontation on the beach proves that the curse is in fact a reality. The queen of the vampires arrives — an African lady given to reclining topless on the tigerskin seats of her automobile, who apparently operates out of a clinic where vampire girls suck blood through tubes from king-size jars. Finally, the doctor and the analyst contrive to massacre the vampires during a theatrical black mass performance.



The Queen Of The Vampires

La Vampire Nue (1969) was Rollin's first film in colour. Here a scientist using a girl in his vampirism experiments is foiled by his own son, who becomes the girl's lover in alliance with the chief of a vampire coven. In *Vierges Et Vampires aka Requiem Pour Un Vampire* (1971) two girls escape from a reformatory and shelter first in a graveyard, then in a castle filled with vampires who attempt to enslave them. Similarly, in *Le Frisson Des Vampires* (1970), two brother vampire-hunters are halted in their work by Isolde, the master of the world's vampire agent, who wishes to prevent the extinction of the vampire nation. The brothers themselves become vampires and menace a young married couple, before realising the horror of their situation and destroying themselves and their girl victims. *Lèvres De Sang* (1975), is perhaps Rollin's masterpiece; this tale of a young man in love with a nubile vampire girl includes such typical Rollin touches as two female vampires impaled on the same stake making love with their dying breath.



The plot content of Rollin's films is the least significant element, becoming little more than an excuse for a succession of erotic/surreal images. In each film he returns to the beach at Dieppe, where the naked



lover is whipped with seaweed in *La Reine Des Vampires*, and the hero of *Lèvres De Sang* joins his love in her coffin to drift out to sea. Rollin's sequences often resemble comic-book panels more than film scenes; he even restages a Magritte painting, placing his vampire shielded by her coffin from the sunlight for *Le Frisson Des Vampires*. His

work resonates with such bizarre images, such as the vampire arriving from a grandfather clock or down the chimney in *Frisson*, or the two girls in clown costumes in *Requiem*, prefiguring the graveside pierrot of *Rose De Fer*. Other haunting images include impaled doves and bats, the beast-headed men of *La Vampire Nue*, female vampires with silver nipples and S&M accoutrements, and lingering shots of bats roosting in pubic hair.



Rollin has always stood outside the main body of French cinema. His technicians were little-known outside his films, and while lead actress Sandra Julian did manage a spin-off career in soft-core films of the *Je Suis Une Nymphomane* cycle, Rollin preferred to work with non-actors. Indeed, his casts have included fellow film-maker Maurice Lemaitre, sculptor Nicholas Deville and artist Philippe Druillet, who often designed his surrealistic film-posters. Even specialised cinema magazines displayed antipathy for Rollin's films, and they were usually only



Le Frisson Des Vampires

distributed through the soft-porn network. Yet in retrospect he remains one of the most curious phenomena of '70s cinema.

Outrageous and precocious in their surrealistic plotting and imagery, as well as in their unashamedly excessive nudity, Jean Rollin's films represent perhaps the only body of work which can truly be said to out-Hammer Hammer. Another European film director who tried to do this on one occasion was Roman Polanski, whose *Dance Of The Vampires* (aka *The Fearless Vampire-Killers*) (1967) – in which he appeared with wife Sharon Tate – was his attempt to make a film modelled on, but surpassing, Hammer's *The Brides Of Dracula*. As he claimed, "I stylised a style"; the result, however, was substantially different from the original model. Despite the air of parody, at least half of *Dance Of The Vampires* turned out to be one of the most imaginative treatments of the vampire theme thus far – but unfortunately one of the most uneven, as the comic elements jar uneasily against the

sado-erotic ambience. The result is a dilated black humour, a slightly weaker extension of Polanski's earlier *Cul-de-Sac*; we encounter with little amusement such oddities as a Jewish vampire (Alfie Bass) and Herbert, a mincing homosexual vampire. Yet Ferdy Mayne's white-faced Count Krolock is one of the most charismatic screen vampires, and his descent from a skylight to gorge on the naked Tate in her bath-tub is unforgettable.



Mayne is underused, however, and the film's indulgences produce some tedious sequences which, allied to a few misjudged slapstick scenes, fatally undermine the overall effect. The result was a box-office disaster, and served to underline that horror audiences were perhaps more demanding than Polanski had imagined. His next attempt at a similar sick humour, *The Tenant* (1974), would be far more grim, unrelenting and engaging.

Another ex-patriot Polish director, the former animator Walerian Borowczyk, later contributed to the ever-expanding cinematic myth of 'Countess Dracula', Elizabeth Bathory, in the longest and best segment of his *Contes Immoraux/Immoral Tales* (1974) (whose other, more forgettable episodes range from plain soft-porn to an account of Lucretia Borgia being sexually serviced by clergy). Paloma Picasso played the Countess in a stunning, blood-drenched version distinguished by Borowczyk's customary baroque stylisation and abundance of female nudity.



The influence of Jean Rollin's style shines through in such works as *La Sadique Aux Dents Rouges*, Jean-Louis Van Belle's Belgian production of 1970. In this, a young man under treatment for a vampire obsession finally runs amok at a fancy dress ball. Also from Belgium came such vampire-tinged sexploitationers as Roland Lethem's *La Fée Sanguinaire*, starring To Katinaki; although that country's key entry in the vampire field is without doubt Harry Kumel's *Blut An Den LippentDaughters Of Darkness* (1971). Although yet again based on the character of Elizabeth Bathory, the film is set in contemporary Europe and avoids the usual clichés, whilst still retaining the same stylish touches, deliberate pace and oneiric atmosphere as the very best of the Hammer productions. Events start with Stephan (John Carlen) making love to Valérie (Danièle Ouimet, a former Miss Canada), in the green-lit compartment of the train which is speeding them to their austere, out-of-season honeymoon hotel in Ostend. This Art Deco edifice, perched precariously on a wind-swept cliff-top, conveys something of the same haunted presence as the hotel in Alain Resnais' *L'Année Dernière En Marienbad* (1961) – and the film shares the same female lead, Delphine Seyrig, here portraying the eternal Countess. Travelling with her beautiful young companion/lover/daughter Illona, played by model Andrea Rau, Bathory causes consternation for the hotel clerk – her appearance is unchanged since he first remembers her staying at the hotel, when he was a boy; he is now an old man. The newly-wed couple fall under the twilight influence of the Countess, and the sadistic husband is seduced by Illona in one of the most erotically-charged encounters ever captured on film. Illona's demise comes when the man, unaware of her vampiric aversion to running water, takes her into the shower to make love and ends up with her nude corpse in the blood-splattered bathroom. Seyrig otherwise dominates the film, which ends with a violent automobile accident and bizarre impalement – a suitably absurdist ending.



La Fée Sanguinaire



Daughters Of Darkness



Andrea Rau, Delphine Seyrig; *Daughters Of Darkness*

The early '60s Italian cinema produced many unusual horror films – most of them featuring the extraordinary, iconic Barbara Steele. In Antonio Margheriti's *La Danza Macabra* (1963) she plays a compelling lesbian vampire; other works transformed by her presence include Margheriti's *Lunghi Capelli Della Morte/Long Hair Of Death* (1964), and the enigmatic Michael Reeves' *La Sorella Di Satana/Revenge Of The Blood Beast* (1965). Probably her most enduring role came in the first feature by director Mario Bava: *La Maschera Del Demone/Black Sunday* (1960). One of the all-time classic horror films, it tells of the witch/vampire Asa (Steele). In the terrifying opening sequence, Asa and her evil lover, Javutich, are about to be brutally put to death; the black-hooded executioner advances, naked to the waist, with the 'mask of the demon', a metal devil-mask spiked on the inside. Holding it over her, he brings a huge mallet crashing down and nails her face to a post. (This scene alone was enough to have the film banned in most countries until years after its release.) A devilish rain prevents the witch's body from being cremated, and so she is laid to rest in a stone coffin with a window through which, should she attempt to rise from the dead, she may see the paralysing shadow of a cross.

Two centuries later, a pair of travellers discover the crypt; attempting to ward off a bat, Kruajan (Andrea Checchi) smashes the cross and cuts his hand on the glass in Asa's coffin. He removes the demon's mask, unveiling her pitted face with scorpions writhing in the eyesockets; his blood suffices to revive the vampire witch. Confusion occurs when they later meet Katia (Steele), who is identical to her ancestor Asa; Gorobek (John Richardson) is about to mistakenly kill the innocent girl with a dagger through the eye when he sees her crucifix and realises his error; throwing back Asa's cloak, he reveals the putrid skeleton beneath; the witch is returned to the pyre.

Steele relishes her double role, her suffering tinged, as ever, by a masochistic complicity with her tormentors.



STARE INTO THESE EYES

discover deep within them the unpeakable terrifying secret of

BLACK SUNDAY

...it will paralyze you with fright!

The producers of *BLACK SUNDAY* informed that it is wise to view over 12 years of age.

BARBARA STEELE · JOHN RICHARDSON
IVO GARRANI · ANDREA CHECCHI

A CALIFORNIA FILM PRODUCTION Directed by MARIO BAVA · AN AMERICAN INTERNATIONAL PICTURES



Barbara Steele, *Black Sabbath*

The mixture of Victorian settings with erotic and explicitly grisly detail clearly shows the influence of Hammer, but this extraordinary, diabolic film is more imaginative and atmospheric than nearly anything else in the genre.



Bava would approach the vampire theme again two years later in the last (and only worthwhile) episode of *I Tre Volti Della Paura/Black Sabbath*: a terrifying version of Tolstoy's story *The Wurdulak*. Featuring Mark Damon and Boris Karloff, the short treatment remains a classic exercise in terror.

Mark Damon himself would go on to play in other Italian vampire pictures, notably Ray Danton's *Hannah, Queen Of The Vampires*, and Paolo Solvay's *Il Pleniluno Delle Vergine*. In the latter he plays two brothers seeking a sacred ring once belonging to Dracula, which has the power to evoke a witches' sabbath of local virgins every twenty-five years. Another actor specialising in vampire roles was Walter Brandi; he appears in Renato Polselli's energetic *L'Amante Del Vampiro* (1960), and his vehicle *La Strage Dei Vampiri/Slaughter Of The Vampires* (1962), directed by Roberto Mauri, is noteworthy for Graziella Granata as a stunning female vampire. One noteworthy Italian/Spanish production came in 1963, directed by Carmillo Mastrocinque:



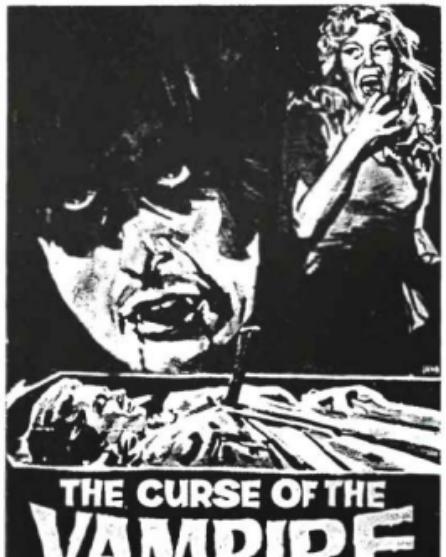
La Maledicion De Los Karnstein/Crypt Of Horror featured Christopher Lee as Count Karnstein in an interesting variation of *Carmilla*.

(1970), and José-Maria Elorietta's *La Llamada Del Vampiro/The Curse Of The Vampire* (1971). Plots are thin, skin and gore predominate.



Il Plenilunio Delle Vergine

The Spanish vampire cinema of the late '60s/early '70s also presents a post-Hammer blend of bloodshed and nudity, often veering towards sexploitation. Typical fare includes Amando de Osorio's *Malenka La Vampira* (1969), José-Luis Madrid's *El Vampiro De La Autopista/The Horrible Sexy Vampire*





The Vampires' Night Orgy

More interesting is the work of Leon Klimovsky. His *La Orgia Nocturna De Los Vampiros/Vampires' Night Orgy* (1973) is a feast of cannibalism and blood-sucking. A

group of tourists stranded in Transylvania discover they are amidst a vampire community which feeds on human flesh; one instance features a giant who gives severed

limbs to diners at the inn.

Even more interesting is *La Saga De Los Draculas*, in which the centuried Count (played by Narciso Ibanez Menta) is in despair at the approaching end of his line, his only son being a retarded monster. He invites his ovulating niece to the castle and, as in Roman Polanski's *Rosemary's Baby* (1968), wins her husband over to the side of darkness. The niece stakes the vampires in blind fury when her baby is born dead, but a drop of blood splashes the infant's lips...

Vincente Aranda's intriguing *La Novia Ensangrentada/The Blood-Spattered Bride* (1972), starring Alexandra Bastedo as Carmilla, remains perhaps the most poetic, accomplished Spanish entry. The lurid fantasies of a virgin husband alienate him from his bride, who turns instead to the charms of the Kamsteins. Full of sexual perversion and gory acts of mutilation, the film is an astute, potent Freudian treatment of the familiar Le Fanu story.

Also worthy of mention, though more peripheral, are two films by Amando de Osoorio: *Noche Del Terror Ciego/Tomb Of The Blind Dead* (1972) and its sequel, *El Ataque De Los Muertos Sin Ojos* (1973); dark visions of resurrected Templars really belonging more to the 'zombie' sub-genre.



Patty Shepard, *La Noche De Walpurgis*

La Noche De Walpurgis (1970) is yet another version of the Elizabeth Bathory legend, notable for such moments as Bathory, reincarnated as Wandesa de Nadasdy (Patty Shepard), rising vertically from her tomb, and the central dream of vampires. Maria Silva played the role in a sequel, *El Retorno De Walpurgis* (1973), directed by Carlos Aured.



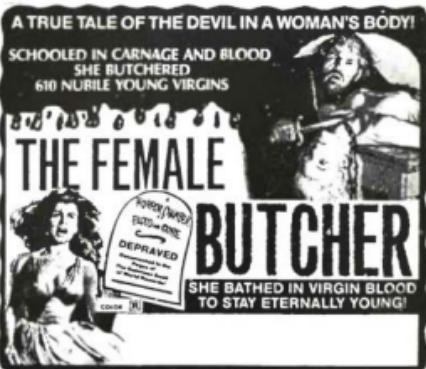
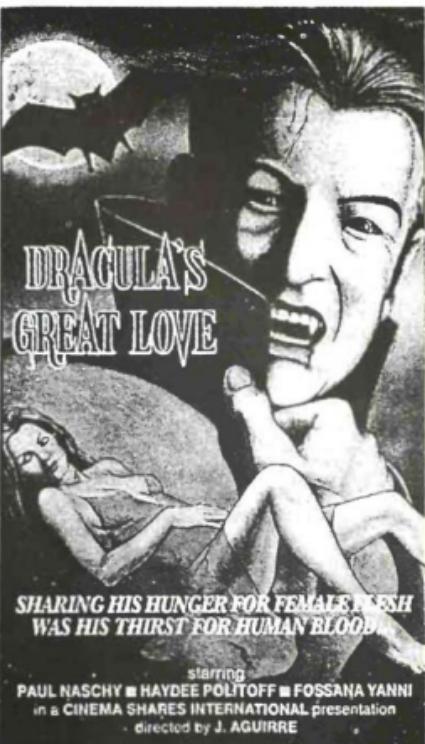
The male star of both these films was Paul Naschy, otherwise known as Jacinto Molina Alvarez, undisputed king of the Spanish horror scene. Naschy played countless horror roles, but will be remembered chiefly for his werewolf character, Waldemar Daninski. Naschy's film vehicles are often slow and derivative, but enlivened by moments such as Dracula's cobweb-wreathed demise in *Los Monstruos Del Terror*, the strangely erotic opening shot of Helga Line hanging naked by her ankles to watch the decapitation of her demon lover in *El Espanto Surge De La Tumba*, or the dance of the vampires in *La Marca Del Hombre Lobo*, with Guibert Sulben spreading his cape "like a satanic butterfly".



Paul Naschy

Another scene in this last film, where the vampire sister alternately kisses the juvenile and drinks from the wound on his throat, serves to underline the fusion of sex and vampirism in Naschy's oeuvre; indeed, his *El Gran Amor Del Conde Dracula* (1972) was released in England as *Dracula's Virgin Lovers* (although it's actually quite tame).

Also from Spain came a further treatment of Elizabeth Bathory: *Ceremonia Sangrienta/ Legend Of Blood Castle* (aka *Female Butcher*) (1972). Directed by Jorge Grau (later of *The Living Dead At Manchester Morgue* notoriety), the film is impressive and magisterially paced, another worthy tribute to the Bloody Countess. Lucia Bosé takes the lead role.





Yet the best known of the Spanish directors remains the prolific Jess Franco. His contribution to vampire cinema – as well as many other marginal genres – over the years has been considerable. Typical of his style is *Vampyros Lesbos* (1970), in which a young American girl is confronted by a Countess whose face has appeared in her hallucinations and who turns out to be a descendent of Count Dracula. Other examples (of variable quality) include *Dracula Contra El Doctor Frankenstein* (1971), *La Comtesse Aux Seins Nues/The Bare-Breasted Countess* (1975) and *La Hija De Dracula/Dracula's Daughter* (1972); in the latter Maria Karnstein is given the key to the dead Count's crypt; soon all the scantily-clad girls of the district are under threat. These films feature Franco's regular players: the late Dennis Price, Soledad Miranda (a voluptuous actress who also appeared in his 'straight' erotic films under the appellation Susan Korda), Maria Rohm, Lina Romay, Anne Libert, Fred Williams, Fernando Bilbao, Albert Dalbes, Paul Muller and notably Howard Vernon, the established French character actor.



Franco's main claim to international fame, however, was the film he made in 1970, starring Christopher Lee as Dracula: *El Conde Dracula*. Lee had often expressed his

dissatisfaction with Hammer's treatment of Stoker's character, and announced his wish to produce a more faithful version of the book. He eventually found a willing



El Conde Dracula

collaborator in Jess Franco. Lee now found himself cast beside Herbert Lom as Van Helsing, Soledad Miranda as Lucy, Fred Williams as Jonathan Harker, Maria Rohm as Mina and, most memorably, Klaus Kinski as a demented Renfield. Franco claimed that before shooting each day they checked the novel for accuracy (Lee, apparently, habitually carried a copy with him), and certainly the film contains more incident from the original story than any previous version. The scene with the three female vampires and Jonathan Harker in Castle Dracula is played word for word, and we see Lucy Weston, the child-molesting apprentice vampire, given the proper send-off with not only a stake through the heart but also by beheading with a shovel. Lee also eschewed his Hammer image by playing Dracula with steel-grey hair and matching moustache.

Even so, some of the film's best moments are those created especially for it, such as the Count's appearance by the harbour fire with a bag of gold for the sailors, or the suggestion that Van Helsing seems so well-acquainted with vampire lore that he may in fact be the Count's ally. Perhaps the most striking image is that of Lom driving Lee back by marking a flaming cross on the floor with a red-hot poker. Probably Franco's best effort, *El Conde Dracula* is still flawed, and Lee, soon to return reluctantly to Hammer for *The Scars Of Dracula*, must then have abandoned all hope of engineering the truly definitive version.

[In the end it was a television production, Philip Saville's 3-part BBC version made in 1977 with Louis Jourdan as Dracula and Frank Finlay as Van Helsing, which would come probably the closest to a faithful rendition of Stoker's novel.]

Other notable pictures to come out of Europe include Ulli Lommel's *Die Zärtlichkeit Der Wölfe/Tenderness Of The Wolves* (1973), a German production masterminded by Rainer Werner Fassbinder. Though not dealing with supernatural vampirism, the film does include some truly grisly blood-drinking. Based on the infamous case of blood-addicted psychopath



Fritz Haarmann, it includes a shocking homosexual murder, with Kurt Raab in the Haarmann role licking fresh blood from the table in one of the most graphic and disturbing scenes yet filmed.

Also from Germany came Werner Herzog's re-make of F. W. Murnau's 1922

classic *Nosferatu, Eine Symphonie Des Grauens*. *Nosferatu, Phantom Der Nacht* (1979) is a beautiful and compelling film, but cedes little to the Hammer way of things save perhaps in the prolonged eroticism of the climactic blood-sucking.

An unusual example of the genre appears in the allegorical, seldom-seen *Valerie A Týden Divu/Valerie And Her Week Of Wonders* (1969), the Czech film made by Jaromil Jures. In it, the appealing thirteen-year-old heroine weaves her way through a colour-saturated and period dream-world whose inhabitants include a bespectacled eagle/hero/brother/lover, a lecherous priest who fails to bed Valerie, burn her at the stake, or hang himself, and a vampire ancestor who may or may not be her true father.

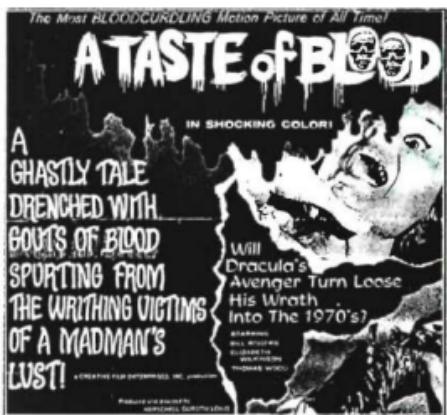
Significantly, Jures chooses to attempt his escape from his troubled political subjects into the idealised world of western decadence – a dystopia of garish, polysexual vampires.



Isabelle Adjani, Klaus Kinski; *Nosferatu, Phantom Der Nacht*

The boundaries between the sex and horror cycles did indeed become increasingly blurred in the post-Hammer revival of the American vampire cinema. In borderline sexploitation pictures like Andy Milligan's *The Body Beneath* (1970) or Al Adamson's *Blood Of Dracula's Castle* (1969) and *Horror Of The Blood Monsters*, the markets for flesh and blood practically converge. Milligan's *Blood* (1973) comes from the same production house as Gerald Damiano's *Legacy Of Satan*, and these films are a step further into the world of commercial pornography. Damiano is most noted as director of *Deep Throat*. Of course, this fusion certainly took place on a more subtle level many years previously. If a 'cinema of penetration' can be traced, then it is the vampire film – particularly Hammer's landmark *Dracula* – which may be seen to signpost its progress through the overground. Such famous images as that of Yutte Stensgaard in the later *Lust For A Vampire*, her naked breasts awash with gore, could not have passed censorship in a 'straight' film even in 1971. The multiple violations of the vampire's victim – first pierced by the fangs and then, thus infected, liable to be staked through the heart and decapitated – come from both sides; the reduction of the human body to meat is only more graphically expressed with the advent of hardcore porn and the 'cannibal' strain of horror – itself a mutant offshoot, via the zombi/living dead sub-genre, of the vampire ethos. Little wonder that certain film-makers were quick to mate the two genres in an apparent attempt to produce the polymorphous penetration orgies of all time.

The nude vampire feature can actually be traced back as far as 1962 to Bob Cresse's *House On Bare Mountain*, an early 'nudie-cutie'. Nudie doyen Russ Meyer was also in on the act with *Kiss Me Quick* (1963). Other 'classic' entries in this dubious sub-genre include Laurence Merrick's *Guess What Happened To Count Dracula* (1970), *The Vampire's Bite* (1972), Tony Teresi's *Count Erotica*, *Vampire* (1971) and William Edwards' *Dracula, The Dirty Old Man*



(1969). The basic image in these films is always the irresistible, untiring male with an endless supply of disposable naked girls in bondage – a crude but potent device which ensures success with the stag audiences. 'Meat-movie' doyen Herschell Gordon Lewis also (inevitably) made a foray into the territory; his *A Taste Of Blood* (1967)

featured a vampire who virtually cannibalised his victims in a typical welter of gore.

A few worthy films have nonetheless surfaced from this murky arena. Curiously, the sex film was one of the few genres to be successfully infiltrated by women directors like Doris Wishman, Roberta Findlay, Anelese Meniche and Rosina Von Borthwick. Fringing on this group is Stephanie Rothman. Rothman entered the stakes as early as 1966 with *Blood Bath* (aka *Track Of The Vampire*), but her real masterpiece is *The Velvet Vampire* (1971), made for Roger Corman's New World company. As well as the obligatory sex, gore and dream sequences, the film boasts superior production values, including excellent titles by Don Record, opulent camera-work, and distinctively eccentric direction.



Diane LeFanu (Celeste Yarnall) meets a young couple, played by Michael Blodgett and Sherry Miles, and invites them back to her desert home. Once there, she reveals her vampire nature; the couple undergo some psychedelic sexual role-changes leading up to a remarkable finale. Diane, pursuing the

wife, is trapped in a bus depot crowd. Among them, a pedlar's stock of crucifixes has been passed around, and the vampire is forced to her death in the blazing sun.

THE LAST OF THE VAMPIRES WALKS AGAIN AMONG US

...and Evil will have its bloodiest hour!



THE RETURN OF COUNT YORGA

A Michael Macready Bob Kelljan production "THE RETURN OF COUNT YORGA" starring ROBERT QUARRY - MARIETTE HARTLEY - ROGER PERRY Yvonne Wilder Edward Walsh-guest stars GEORGE MACREADY and WALTER BROOK as Bill Nelson - written by Bob Kelljan and Yvonne Wilder - Based on characters created by Bob Kelljan - Produced by Michael Macready - Directed by Bob Kelljan - Music by Bill Marx COLOUR An AMERICAN INTERNATIONAL Picture From ANGLO EMI - Released by MGM-EMI

Bob Kelljan's *Count Yorga, Vampire* (1970) was another project initially conceived as a sexploitation picture. The finished film, and its sequel *The Return Of Count Yorga* (1972), both starring Robert Quarry as the vampire, are much more significant than that might imply. Set in present-day Los Angeles, they play out their gory scenarios against a background of real streets, modern police procedure, séances and vampire-filled Spanish-style mansions, continuing the shift towards the contemporary 'nightmare cinema' inaugurated by a very different kind of 'vampire' movie, George Romero's *Night Of*

The Living Dead (1968). This is particularly evident in the opening to *Count Yorga*, where the typical nuclear family is menaced by vampires; one by one the children, stalwart father and comforting mother are engulfed by the living dead until only the girl (Mariette Hartley) survives. Comparison of the Yorga films with Hammer's two contemporaneous attempts at placing Dracula in a modern setting show just how out of touch the British company had become.



The Return Of Count Yorga

Made around the same time, but much less effective despite the occasional strong image, was Dan Curtis' *House Of Dark Shadows* (1970) (French title: *La Fiancée Du Vampire*), a spin-off from his *Dark Shadows* TV series; his character Barnabas ultimately failed to register with movie audiences. TV did produce one outstanding film in the genre, however; *The Night Stalker* (1972), scripted by Richard Matheson, directed by John Llewellyn Moxey and this time produced by Dan Curtis, gains excitement from utilising a taut verité style in telling the tale of vampiric slayings in Las Vegas. Curtis and Matheson went on the next year to produce yet another version of Bram Stoker's *Dracula*; the results were largely disappointing, despite some commendable attempts at authenticity,

and Jack Palance was hopelessly miscast as the Count.



In a similar vein to the Yorga films is John Hayes' *Grave Of The Vampire* (1972), in which a vampire is unsuccessfully executed in the electric chair and goes on to impregnate a co-ed near his mausoleum. The

problems of raising a grey baby who craves blood from the nipple prove too much, and at the film's climax the grown son confronts his father, now a college lecturer intent on vampirising his class. The film is coherently handled, with some memorable images, and asserts itself on its own level. The exploitation angle was taken to its probable ultimate by William Crain's *Blacula* and its sequel *Scream, Blacula, Scream* (both 1972), mixing sex and vampire elements within a Shaft-style blaxploitation milieu.

Richard Blackburn's curious, low-budget *Lemora, Lady Dracula* (1974) is unique in using the vampire motif to assert a radical, anti-religious feminism. 13-year-old Lila Lee (porno starlet Cheryl Smith) wanders away from church into the wild backwoods, encountering degenerates, ghoulish beast-people and finally Lemora (Leslie Gilb), a sensual vampire whose followers are children, who initiates Lila into the pleasures of drugs, raw meat and vampire sex.

Robert Quarry cropped up again in a bizarre entry apparently modelled on the Charles Manson case: Ray Danton's *The Deathmaster* (1972). Here he plays Khorda, the vampire guru of a hippie community which is finally reduced to the only two members who can resist him. Marginally vampiric at best, *The Deathmaster* belongs more to a peculiar sub-genre of films, all seemingly inspired by Manson, that involve bands of crazed, homicidal hippie/psycho blood-sacrificers. Also pertaining to this group are David Durston's *I Drink Your Blood* (1971), about a boy who infects one such gang by putting rabid dog's blood into meat pies, and, by extension, Tobe Hooper's notorious *Texas Chainsaw Massacre* (1974), in which a demented family of deformed cannibals (again, significantly, presenting a grotesque distortion of the 'nuclear' family) slaughter human cattle for consumption in a charnel house of skin and bone.

The cannibal element loops back into that other quasi-vampire strain, the 'living dead' cycle; anticipated by Hammer's very own *Plague Of The Zombies*, but ignited by Romero's *Night Of The Living Dead*, and

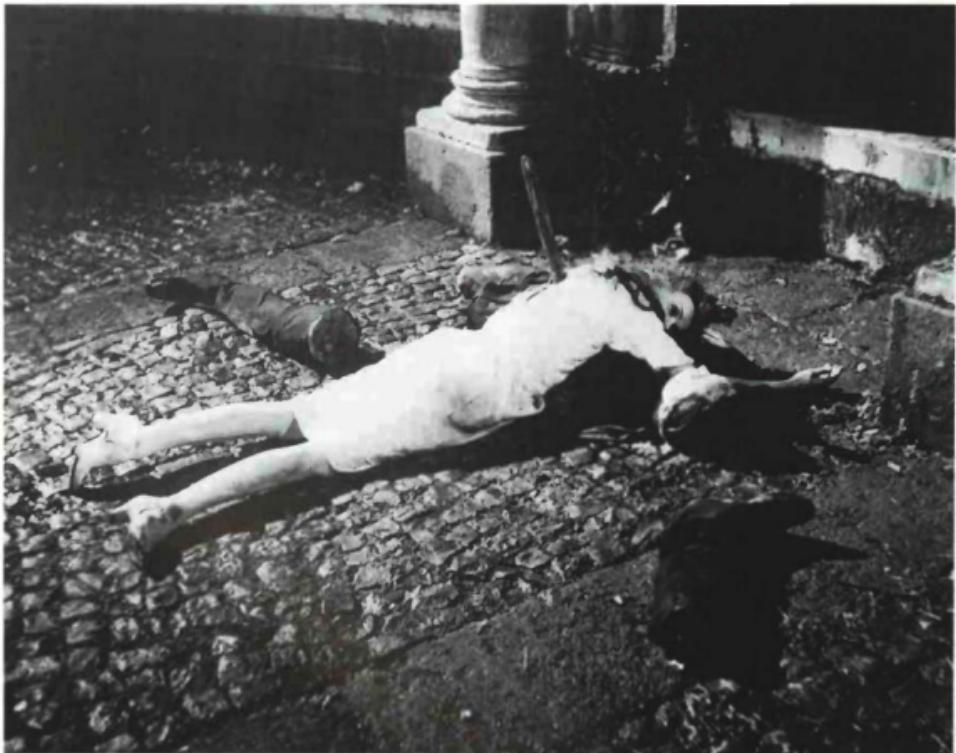
going on to encompass such minor masterpieces as John Hancock's *Let's Scare Jessica To Death* (1971) and Willard Huyck's *Messiah Of Evil* (1975), as well as leading (inevitably) to gratuitous Italian bone-crunchers like Lucio Fulci's *Zombi 2/Zombie Flesh Eaters* (1979) (from which it's only a small sidestep to the 'real-life' anthropophagic atrocities of Ruggero Deodato's *Cannibal Holocaust* [1979] and Umberto Lenzi's *Cannibal Ferox* [1980]).



Strangely, the ultimate American Hammer pastiche came from the world of Underground cinema, by courtesy of Andy Warhol. Warhol's *Blood For Dracula*, directed by acolyte Paul Morrissey, is a parodic entry which, like Polanski's *Dance Of The Vampires* before it, achieves its own dark poetry and sick, black humour by manipulating the standard iconography of vampire cinema. (Polanski himself, significantly, makes a brilliant cameo appearance in the film.) Doyen of European art-horror films Udo Kier plays Dracula, seen in the opening shots painting black his white hair and applying rouge and lipstick to his bleached, anaemic features. The Count is dying for lack of local virgins, and must make one last trip to Italy in search of a pure bride. Settling in a rich household of four succulent daughters, Dracula drinks from the three eldest in turn, leaming

painfully – he violently vomits back their tainted blood – that only the youngest is unsullied. His efforts to have her are finally thwarted by the handyman (Warhol figure-head Joe D'Allesandro), who hacks off his arms and leg with an axe before staking him through in the outrageously violent climax. D'Allesandro also figures in sex scenes with all the leading ladies, and in the end it is only his undisguised, sneering New York accent which betrays the film-maker's ultimate intent, and prevents *Blood For Dracula* from becoming one of the very best legitimate vampire films. [Udo Kier went on to appear in *Spermula*, a 'vampiric' erotic-horror extravaganza whose title tells all.]

While Morrissey's treatment had taken the Hammer-style vampire to its uttermost, near-cartoon extreme, it was once more left to George A. Romero to disclose the diametric obverse with a typically sombre coda; his



Andy Warhol's *Blood For Dracula*

remorselessly downbeat *Martin* (1977) is in a very real sense the logical conclusion of vampire cinema. Martin (John Amplas) is the adolescent psychopath who conducts his 'vampiric' activities in modern Pittsburgh with the aid of such down-to-earth tools as razor-blades and syringes; in the intensely ironic finale he is staked through the heart in traditional fashion by his elderly cousin Cuda, a throwback to the Old Country, when a disturbed local woman slits her wrists and Martin gets the blame. Cuda buries Martin's corpse in the garden. The end...?

Perhaps unsurprisingly, very few British vampire productions emerged to challenge Hammer during its reign supreme. *Dance Of The Vampires*, though produced in England, remains first and foremost a Roman Polanski film, and although Hammer's main horror rivals Amicus sometimes included vampire stories as segments of their many episodic films – 'Vampire' in *Dr. Terror's House Of Horrors*, 'The Cloak' in *The House That Dripped Blood*, 'Midnight Mass' in *Vault Of Horror* – it was left to small independent companies to come up with the few feature-length entries of note. Henry Cass' *Blood Of The Vampire* (1958), although it was also scripted by Jimmy Sangster and undoubtedly received great benefit from the success of Hammer's *Dracula*, was already well into production at the time of the latter's release, so any direct influence is unlikely. The film's tone is more sadistic than supernatural, and indeed the villain of the title turns out to be an organ-stealing scientist. Aside from such other marginal films as *Devils Of Darkness* (1965), *The Hand Of Night* (1965), *Theatre Of Death* (1966), and Tigon's *The Blood Beast Terror* (1968) – whose eponymous marauder turned out, disappointingly, to be a giant moth – three unusual films stand out: *Disciple Of Death* (1973), *Incense For The Damned* (1970), and *Vampyres* (1975).

In the first of these, directed by Tom Parkinson, Mike Raven (also seen in Hammer's *Lust For A Vampire*) stars as a sinister stranger resurrected by a drop of

blood falling on his tomb during an engagement pact. There is no neck-biting – Raven removes the hearts of his female victims and wrings them out into a goblet to drink – and the unusual imagery includes a cabalist steeped in vampire bones, and two horsemen clashing at the skyline gibbet where a hanged man still dangles.



Disciple Of Death

The second film, *Incense For The Damned* (aka *The Bloodsuckers*), directed by Robert Hartford-Davis, draws on Simon Raven's novel *Doctors Wear Scarlet* for its inspiration, and disturbingly posits the existence of non-supernatural vampirism in our everyday life. Here the explanation comes when, in the anthropological museum, Dr. Holstrom (a cameo role from Edward Woodward) asks, "Did you know vampirism is a sexual perversion?" The real, unfamiliar settings – the exotic Temple of Minos, and the University with its ritualised power structure and closed inquests – produce a plausibility which gives a startling impact to such moments as when the blood-drinker, Chriseis (Imogen Hassall), turns red-mouthed from the body of her lover (Patrick Mower, fresh from Hammer's *The Devil Rides Out*). Some token nudity survives the rather crude editing; Peter Cushing appears in a typical supporting role.



Vampyres



VAMPYRES
**Daughters
of Dracula**



Vampyres

Fittingly, the sex-vampire film to end them all (in more ways than one) was a British production, even if director José Larraz was not from England. *Vampyres*, an over-the-top sex and gore orgy to shame even Jean Rollin, has been described, unsurprisingly, as the ultimate erotic vampire movie; though heavily censored in England, it has nonetheless attained cult status. Playboy centrefolds Anulka (Dziubinska) and Marianne Morris play a pair of beautiful, fangless but nevertheless deadly bisexual vampires, who lure men to their mansion for orgies of fornication and blood-letting. The sex scenes often border on hardcore, and the savage violence is realised with welters of crimson. The men finally die either from exhaustion or lack of blood, whichever comes first, and in its explicitly Sadeian excesses and claustrophobic mood the film recalls and then far surpasses the premise of *Incense For The Damned*.

After *Vampyres*, there was nowhere further to go. Occasional oddities such as *Bloodlust*, a short stag movie which manages to combine *Dracula* and *Carmilla* in one polysexual spurt of sex and violence, cropped up in the late '70s, but in truth the heyday of the mainstream sex-vampire feature film was over, as was the glorious reign of the Hammer films which had helped precipitate its inauguration. Of course there have been many subsequent versions of *Dracula* worldwide, as well as various modern-day vampire treatments ranging from Tony Scott's elegant but sterile *The Hunger* through to Joel Schumacher's 'vampunk' *The Lost Boys*; yet most have failed, floundering in the void between the long-lost innocence of Hammer and the closer-to-home horrors of the new nightmare cinema, or the visceral extremes of 'splatter' movies.

Not until Francis Ford Coppola's *Bram*

Stoker's Dracula (1992) would there be a mainstream vampire film to deliberately reprise the sexual delinquency and decadent ambience of yore. Several scenes manage to emulate the onciric and surreal qualities of Vadim or Rollin, the strong erotic element in the story is duly acknowledged, and the sumptuous gothic decor throughout recalls Hammer at its opulent, Technicolour best; the viewer is ultimately left, however, with the impression of a pastiche, a succession of borrowed set-pieces which add up to a rather unsatisfactory whole. The pronounced feminist reading of the text is to be welcomed, but Coppola's technical artifice in the end amounts to a hollow cynicism which quite simply pales beside the primitive libidinism of the original Hammer *Dracula*; it would seem that the Count should now, finally, be left to rest in peace.

appendix two:
filmography

THIS IS A
HAMMER
FILM



ZEPPELIN
V
PTERODACTYLS

The first – and major – part of this filmography is an attempt to list every film that has a place in the history of Hammer. It includes films produced by Hammer's parent company of the post-war period, Exclusive, since the same people were involved in both companies' productions, but excludes the films that Exclusive merely distributed from producers other than Hammer. Those Hammer films which were co-produced with other companies are so indicated immediately following the title and date and those made by Exclusive rather than Hammer are recorded in the same way; films where no production company credit is given after the title and date are Hammer productions completely.

The films are listed in their order of appearance in Britain and dates given are those of release, *not* production.

Main credits are given in this order: director (*Dir.:*), screenwriter (*Sc.:*), director of photography (*Ph.:*), production designer (*Prod. des.:*), art director(s) (*Art dir.:*), editor (*Ed.:*), special effects (*Sp. effects.:*) (where applicable), music composer (*Mus.:*) (in some cases, this may refer to the music director where no composer was credited), associate producer (*Assoc. prod.:*), producer (*Prod.:*), distributor (*Rel.:*), running time (mins) and colour and 'Scope where applicable. Then (*W.:*) the cast, with the roles played by the principal actors indicated in brackets after

their names.

Where films are known to have been distributed in the United States, the name of the American distributor (where differing from the British) is given, and any major discrepancy in the year of American release is indicated along with the American distributor's name.

It remains to apologise to those many people whose diligent work in such departments as make-up, set decoration, and assistant direction we have been forced to exclude to keep this filmography to manageable dimensions. And, given the complexity and length of Hammer's history, it should be added that the odd film may have escaped the research net, although there should be no major omissions. In this respect, it might be noted that *Shadow Of The Cat* and *Light Up The Sky*, two films that have been characterised as Hammer pictures, are in fact not officially productions of the company.

Even so, no detailed information has come to light on the following Hammer shorts: *The Seven Wonders Of Ireland* (1957), *Ticket To Happiness* (1959), *Italian Holiday* (1957) (other than it was directed by Peter Bryan), and *Highway Holiday* (1962) (other than it was produced and directed by Ian Lewis and made for Total Oil Products, ran 25 minutes, and dealt with an informal motor rally through Europe).

The enthusiastic help of Anthony Carreras and the Hammer staff in solving some of the vexing residual problems after principal research was completed is gratefully acknowledged.

The second part of this filmography is a less detailed summary of the more important non-Hammer films discussed in the book, particularly in the *Notes On Post-Hammer Vampire Cinema*. The same abbreviations apply, plus the following: English language title (Eng:); also known as (aka).

part one

The Public Life Of Henry The Ninth (1935)

Dir: Bernard Mainwaring. *Rel:* Metro-Goldwyn-Mayer. 60 mins.

W: Leonard Henry (Henry), Betty Frankiss (Maggie), George Mozart (Draughts Player), Wally Patch (Landlord)

The Mystery Of The Marie Celeste (1936)

(US: *The Phantom Ship*)

Dir: Denison Clift. *Sc:* from a story by Denison Clift. *Ph:* Geoffrey Faithfull, Eric Cross. *Rel:* G.F.D. (Britain), Guaranteed (USA). 80 mins.

W: Bela Lugosi (Anton Lorenzen), Shirley Grey (Sarah Briggs), Arthur Margarson (Captain Briggs), Edmund Willard (Toby Bilson), George Mozart (Tommy Duggan), Ben Welden (Boas Hoffman), Dennis Hoey (Tom Goodschard), Gibson Gowland (Andy Gillings), Cliff McLaglen (Captain Morehead).

The Song Of Freedom (1936)

Dir: J. Elder Willis. *Rel:* British Lion. 80 mins.

W: Paul Robeson (Zinga), Elisabeth Welch (Zinga's Wife), Robert Adams (Monty), Comelia Smith (Queen Zinga), Sydney Benson (Gate-keeper), Will Hammer (Potman), Alf Goddard (Alf), Ambrose Manning (Trader), George Mozart (Bert Puddick).

Sporting Love (1937)

Dir: J. Elder Willis. *Sc:* Fenn Sherie, Ingram D'Abbem, from a play by Stanley Lupino. *Ph:* Eric Cross. *Rel:* British Lion. 68 mins

W: Stanley Lupino (Percy Brace), Laddie Cliff (Peter

Brace), Henry Carlisle (Lord Dimsdale), Eda Peel (Maud Dane), Bobby Comber (Gerald Dane).

River Patrol (1948)

A Knightsbridge-Hammer Production

Dir: Ben R. Hart. *Ph:* Brooks-Carrington. *Prod:* Hal Wilson. *Rel:* Exclusive. 46 mins.

W: John Blythe (Robby), Wally Patch (The Guy), Loma Dean (Jean), Stan Paskin.

Who Killed Van Loon? (1948)

An Exclusive Production

Rel: Exclusive. 48 mins

W: Raymond Lovell (John Smith), Kay Bannerman (Dutch girl), Robert Wyndham (Scotland Yard policeman).

Dick Barton, Special Agent (1948)

(USA TV: *Dick Barton, Detective*)

A Hammer-Marylebone Studios Production

Dir: Alfred Goulding. *Sc:* Alan Stranks, Alfred Goulding, from the BBC radio series. *Ph:* Stanley Clinton. *Rel:* Exclusive. 70 mins.

W: Don Stannard (Dick Barton), George Ford (Snowey), Jack Shaw (Jock), Gillian Maude (Jean).

Dr. Morell - The Case Of The Missing Heiress (1949)

Dir: Godfrey Grayson. *Sc:* Roy Plomley, Ambrose Grayson, from the play by Wilfred Burr. *Ph:* Cedric Williams. *Art dir:* James Marchant. *Ed:* Ray Pitt. *Mus:* Frank Spencer, Rupert Grayson. *Prod:* Anthony Hinds.

Rel: Exclusive. 73 mins.

W: Valentine Dyall (Dr. Morelle), Julia Lang (Miss Frayle).

Dick Barton Strikes Back (1949)

An Exclusive Production

Dir: Godfrey Grayson. *Sc:* Ambrose Grayson, from the BBC radio series. *Ph:* Cedric Williams. *Rel:* Exclusive. 73 mins.

W: Don Stannard (Dick Barton), Sebastian Cabot (Fouracada), Jean Lodge (Tina), James Raglan (Lord Armadale), Bruce Walker (Snowy White).

Celia (1949)

Dir: Francis Searle. *Sc:* A.R. Rawlinson, E.J. Mason, Francis Searle, from a BBC radio serial. *Ph:* Cedric Williams. *Mus:* Frank Spencer, Rupert Grayson. *Prod:* Anthony Hinds. *Rel:* Exclusive. 67 mins.

W: Hy Hazell (Celia), Bruce Lester (Larry), John Bailey (Lester Martin), Elsie Wagstaff (Aunt Nora).

The Adventures Of P.C. 49 (1950)

Dir: Godfrey Grayson. *Sc:* Alan Stranks, Vernon Harris, from the BBC radio series. *Ph:* Cedric Williams. *Art dir:* James Marchant. *Ed:* Cliff Turner. *Mus:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive. 67 mins.

W: Hugh Latimer (P.C. Archibald Berkeley Willoughby), Patricia Cutts (Joan), John Penrose (Barney), Pat Nyc (Ma Brady).

The Man In Black (1950)

Dir: Francis Searle. *Sc:* John Gilling, from a story by Francis Searle, based on a BBC radio series. *Ph:* Cedric Williams. *Art dir:* Denis Wreford. *Ed:* Ray Pitt. *Mus:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive. 75 mins.

W: Betty Ann Davies (Bertha Clavering), Sheila Burrell (Janice), Sidney James (Henry Clavering/Hodson), Anthony Forwood (Victor Harrington), Hazel Penwarden (Joan), Valentine Dyall (Story-teller).

Meet Simon Cherry (1950)

Dir: Godfrey Grayson. *Sc:* A.R. Rawlinson, Godfrey Grayson, with additional dialogue by Gale Pedrick, from a story by Godfrey Grayson based on the BBC radio series *Meet The Rev*. *Ph:* Cedric Williams. *Art dir:* Denis Wreford. *Ed:* Ray Pitt. *Mus:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive. 67 mins.

W: Hugh Moxey (Simon Cherry, "The Rev"), Zena Marshall (Lisa Colville), Anthony Forwood (Alan Colville), John Bailey (Henry Dantry), Courtney Hope (Lady Harling), Jeanette Tregarthen (Monica Harling).

Room To Let (1950)

Dir: Godfrey Grayson. *Sc:* John Gilling, Godfrey Grayson, from the BBC feature by Marget Allingham. *Ph:* Cedric Williams. *Ed:* James Needs. *Mus:* Frank

Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive. 68 mins.

W: Jimmy Hanley (Curly Minter), Valentine Dyall (Dr. Fell), Christine Silver (Mrs. Musgrave), Merle Tottenham (Alice), Constance Smith (Molly Musgrave), Charles Hawtry (Mike Atkinson), Aubrey Dexter (Harding).

Someone At The Door (1950)

Dir: Francis Searle. *Sc:* A.R. Rawlinson, from a play by Major Campbell Christie and Miss Dorothy Campbell Christie. *Ph:* Walter Harvey. *Art dir:* Denis Wreford. *Ed:* John Ferris. *Music:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive. 65 mins.

W: Yvonne Owen (Sally), Michael Medwin (Ronnie), Hugh Latimer (Bill), Danny Green (Price), Gary Marsh (Kapel).

What The Butler Saw (1950)

Dir: Godfrey Grayson. *Sc:* A.R. Rawlinson, E.J. Mason, from a story by Roger and Donald Good. *Prod:* Anthony Hinds. *Rel:* Exclusive. 61 mins.

W: Edward Rigby (The Earl), Mercy Haystead (Lapis), Henry Mollison (Bembridge), Michael Ward (Gerald), Peter Burton (Bill Fenton), Anne Valery (Elaine).

Dick Barton At Bay (1950)

Dir: Godfrey Grayson. *Sc:* Ambrose Grayson, from the BBC radio series. *Ph:* Stanley Clinton. *Art dir:* James Marchant. *Ed:* Max Brenner. *Mus:* Frank Spencer, Rupert Grayson. *Prod:* Henry Halstead. *Rel:* Exclusive. 68 mins.

W: Don Stannard (Dick Barton), Tamara Desni (Anna), George Ford (Snowey), Meinhart Mau (Serge Volkoff), Joyce Linden (Mary Mitchell), Percy Walsh (Professor Mitchell), Campbell Singer (Inspector Cavendish).

The Lady Craved Excitement (1950)

Dir: Francis Searle. *Sc:* John Gilling, Edward J. Mason, Francis Searle, from a BBC serial by Edward J. Mason. *Ph:* Walter Harvey. *Ed:* John Ferris. *Mus:* Frank Spencer. *Songs:* James Dyrenforth, George Melachrino. *Prod:* Anthony Hinds. *Rel:* Exclusive. 69 mins.

W: Hy Hazell (Pat), Michael Medwin (Johnny), Sidney James (Carlo), John Longden (Inspector James), Andrew Keir (Peterson), Danny Green (Boris), Thelma Grigg (Julia).

The Rossiter Case (1951)

Dir: Francis Searle. *Sc:* Kenneth Hyde, John Hunter, Francis Searle, from the play *The Rossiters* by Kenneth Hyde. *Ph:* Jimmy Harvey. *Ed:* John Ferris. *Mus:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive. 75 mins.

W: Helen Shingler (Liz Rossiter), Clement McCallin (Peter), Sheila Burrell (Honor), Frederick Leister (Sir James Ferguson), Ann Codrington (Marty), Henry

Edwards (Dr. Bendix).

To Have And To Hold (1951)

Dir: Godfrey Grayson. *Sc:* Reginald Long, from the play by Lionel Brown. *Ph:* James Harvey. *Ed:* Jimmy Needs. *Mus:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive. 63 mins.

W: Avis Scott (June), Patrick Barr (Brian Harding), Robert Ayres (Max), Harry Fine (Robert), Ellen Pollock (Roberta), Richard Warner (Cyril), Eunice Gayson, Peter Neil.

The Dark Light (1951)

An Exclusive Production

Dir: Vernon Sewell. *Sc:* Vernon Sewell. *Exec. Prod:* Anthony Hinds. *Prod:* Michael Carreras. *Rel:* Exclusive. 66 mins.

W: Albert Lieven (Mark), David Greene (Johnny), Norman MacOwan (Rigby), Martin Benson (Luigi), Jack Stewart (Matt). Catherine Blake (Linda), Joan Carol (Joan).

Cloudburst (1951)

Dir: Francis Searle. *Sc:* Francis Searle, Leo Marks, from a story by Leo Marks. *Ph:* Walter Harvey. *Ed:* John Ferris. *Mus:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), United Artists (A Rudolph Monner Presentation) (USA). 92 mins (Britain), 83 mins (USA).

W: Robert Preston (John Graham), Elizabeth Sellars (Carol Graham), Colin Tapley (Inspector Davis), Sheila Burrell (Lorna), Harold Lang (Mickie).

The Black Widow (1951)

Dir: Vernon Sewell. *Sc:* Alan MacKinnon, from *Return To Darkness*, a BBC serial by Lester Powell. *Ph:* Walter Harvey. *Ed:* James Needs. *Prod:* Anthony Hinds. *Rel:* Exclusive. 62 mins.

W: Christine Norden (Christine), Robert Ayres (Mark Sherwin), Anthony Forwood (Paul), John Longden (Kemp), Jennifer Jayne (Sheila), John Harvey (Dr. Wallace).

A Case For P.C. 49 (1951)

An Exclusive Production

Dir: Francis Searle. *Sc:* Alan Stranks, Vernon Harris, from the BBC radio series. *Ph:* Walter Harvey. *Mus:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), Lippert (USA).

W: Brian Reece (P.C.49), Joy Shelton (Joan Carr), Christine Norden (Della Dainton), Leslie Bradley (Palantine), Gordon McLeod (Inspector Wilson), Campbell Singer (Sergeant Wright).

Death Of An Angel (1952)

An Exclusive Production

Dir: Charles Saunders. *Sc:* Reginald Long, from the story *This Is Mary's Chair* by Frank King. *Ph:* Walter Harvey. *Ed:* John Ferris. *Mus:* Frank Spencer. *Prod:*

Anthony Hinds. *Rel:* Exclusive. 64 mins.

W: Patrick Barr (Robert Welling), Jane Baxter (Mary Welling), Julie Somers (Judy Welling), Raymond Young (Christopher Boswell), Jean Lodge (Ann Marlow), Russell Waters (Walter Grannage).

Whispering Smith Hits London (1952)

(US: Whispering Smith Vs. Scotland Yard)

Dir: Francis Searle. *Sc:* John Gilling, from a story by Frank H. Spearman. *Ph:* Walter Harvey. *Ed:* Jimmy Needs. *Mus:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), RKO Radio (USA). 82 mins (Britain), 77 mins (USA).

W: Richard Carlson (Whispering Smith), Greta Gynt (Louise), Herbert Lom (Ford), Rona Anderson (Anna), Alan Wheatley (Reith), Dora Bryan (La Fosse), Reginald Beckwith (Manson).

The Last Page (1952)

(US: Man Bait)

An Exclusive-Lippert Production

Dir: Terence Fisher. *Sc:* Frederick Knott, from a novel by James Hadley Chase. *Ph:* Walter Harvey. *Ed:* Maurice Rootes. *Mus:* Frank Spencer. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), Lippert (USA). 84 mins (Britain), 78 mins (USA).

W: George Brent (John Hannan), Marguerite Chapman (Stella), Raymond Huntley (Clive), Peter Reynolds (Jeff), Diana Dors (Ruby), Eleanor Summerfield (Vi), Meredith Edwards (Dale), Harry Fowler (Joe).

Never Look Back (1952)

An Exclusive Production

Dir: Francis Searle. *Sc:* John Hunter, Guy Morgan, Francis Searle. *Ph:* Reginald Wyer. *Art dir:* Alec Gray. *Ed:* John Ferris. *Mus:* Temple Abady. *Prod:* Michael Carreras. *Rel:* Exclusive. 73 mins.

W: Rosamund John (Anne Maitland, KC), Hugh Sinclair (Nigel Stuart), Guy Middleton (Guy Ransom), Henry Edwards (Whitcomb), Terence Longdon (Alan), John Warwick (Raynor), Brenda de Banzie (Molly Wheeler).

Wings Of Danger (1952)

Dir: Terence Fisher. *Sc:* John Gilling, from a story by Ellestion Trevor and Packham Webb. *Ph:* Walter Harvey. *Ed:* Jimmy Needs. *Mus:* Malcolm Arnold. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), Lippert (USA). 73 mins.

W: Zachary Scott (Van), Robert Beatty (Nick Talbot), Kay Kendall (Alexia), Naomi Chance (Avril), Arthur Lane (Boyd Spencer), Colin Tapley (Maxwell), Diane Cilento (Jeannette), Harold Lang.

Stolen Face (1952)

An Exclusive Production

Dir: Terence Fisher. *Sc:* Richard H. Landau, Martin Berkeley. *Ph:* Walter Harvey. *Ed:* Maurice Rootes. *Mus:* Malcolm Arnold. *Prod:* Anthony Hinds. *Rel:*

Exclusive (Britain), Lippert (USA). 72 mins.
 W: Paul Henreid (Dr. Philip Ritter), Lizabeth Scott (Alice Brent/Lily B), Mary Mackenzie (Lily A), Andre Morell (David), John Wood (Dr. Jack Wilson), Susan Stephen (Betty).

Lady In The Fog (1952)
(US: Scotland Yard Inspector)

Dir: Sam Newfield. *Sc:* Orville H. Hampton, from the BBC serial by Lester Powell. *Ph:* Jimmy Harvey. *Art dir:* Wilfred Arnold. *Ed:* Jimmy Needs. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), Lippert (USA). 82 mins (Britain), 73 mins (USA).
 W: Cesar Romero (Philip Odell), Lois Maxwell (Peggy), Bernadette O'Farrell (Heather), Geoffrey Keen (Hampden), Campbell Singer (Inspector Rigby), Alastair Hunter (Sergeant Reilly), Mary Mackenzie (Marilyn).

Mantrap (1952)
(US: Man In Hiding)

An Exclusive Production
Dir: Terence Fisher. *Sc:* Paul Tabori, Terence Fisher, from a novel *Queen In Danger* by Elleston Trevor. *Ph:* Reginald Wyer. *Art dir:* Elder Wills. *Ed:* Jimmy Needs. *Mus:* Doreen Carwithen. *Prod:* Michael Carreras, Alexander Paal. *Rel:* Exclusive (Britain), United Artists (USA). 79 mins.
 W: Paul Henreid (Hugo Bishop), Lois Maxwell (Thelma), Kieron Moore (Speight), Hugh Sinclair (Jerrard), Lloyd Lamble (Frisnay), Anthony Forwood (Rex), Bill Travers (Victor), Mary Laura Wood (Susie), Kay Kendall (Vera).

The Gambler And The Lady (1953)

An Exclusive Production

Dir: Pat Jenkins*/Terence Fishert. *Ph:* Walter Harvey. *Art dir:* J. Elder Wills. *Ed:* Maurice Rootes. *Mus:* Ivor Slaney. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), Lippert (USA). 1952. 74 mins (Britain), 71 mins (USA).

W: Dane Clark (Jim Forster), Kathleen Byron (Pat), Naomi Chance (Susan Willens), Meredith Edwards (Dave), Anthony Forwood (Peter Willens), Eric Pohlmann (Arturo Colonna).

* American sources credit Sam Newfield with co-direction
 † While contemporary sources give Pat Jenkins, more recent sources credit Terence Fisher.

Four-Sided Triangle (1953)

Dir: Terence Fisher. *Sc:* Paul Tabori, Terence Fisher, from a novel by William F. Temple. *Ph:* Reginald Wyer. *Art dir:* J. Elder Wills. *Ed:* Maurice Rootes. *Mus:* Malcolm Arnold. *Prod:* Michael Carreras, Alexander Paal. *Rel:* Exclusive (Britain), Astor (USA). 81 mins.

W: Barbara Payton (Lena/Helen), James Hayter (Dr. Harvey), Stephen Murray (Bill), John Van Eyssen (Robin), Percy Marnont (Sir Walter).

Spaceways (1953)

Dir: Terence Fisher. *Sc:* Paul Tabori, Richard Landau, from a radio play by Charles Eric Maine. *Ph:* Reginald Wyer. *Art dir:* J. Elder Wills. *Ed:* Maurice Rootes. *Mus:* Ivor Slaney. *Prod:* Michael Carreras. *Rel:* Exclusive (Britain), Lippert (USA). 76 mins.
 W: Howard Duff (Stephen Mitchell), Eva Bartok (Lisa Frank), Andrew Osborn (Philip Crenshaw), Anthony Ireland (General Hays), Alan Wheatley (Smith), Michael Medwin (Toby Andrews).

The Flanagan Boy (1953)

(US: Bad Blonde)

An Exclusive Production

Dir: Reginald LeBorg. *Sc:* Guy Elmes, Richard Landau, from the novel by Max Catto. *Ph:* Walter Harvey. *Art dir:* Wilfred Arnold. *Ed:* Jimmy Needs. *Mus:* Ivor Slaney. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), Lippert (USA). 81 mins.
 W: Barbara Payton (Lorna), Tony Wright (Johnny Flanagan), Frederick Valk (Giuseppe Vecchi), John Slater (Charlie), Sidney James (Sharkey), Marie Burke (Mrs. Vecchi).

The Saint's Return (1953)

(US: The Saint's Girl Friday)

Dir: Seymour Friedman. *Sc:* Allan MacKinnon, from characters created by Leslie Charteris. *Ph:* Walter Harvey. *Art dir:* J. Elder Wills. *Ed:* James Needs. *Mus:* Ivor Slaney. *Prod:* Anthony Hinds, Julian Lesser. *Rel:* Exclusive (Britain), RKO Radio (USA). 73 mins (Britain), 68 mins (USA).

W: Louis Hayward (Simon Templar, "The Saint"), Sydney Tafler (Max Lennar), Naomi Chance (Lady Carol Denbigh), Charles Victor (Chief Inspector Teal), Diana Dors (Margie), Harold Lang (Jarvis).

Face The Music (1954)

(US: The Black Glove)

Dir: Terence Fisher. *Sc:* Ernest Bormean, from his novel. *Ph:* Jimmy Harvey. *Art dir:* J. Elder Wills. *Ed:* Maurice Rootes. *Mus:* Ivor Slaney, Kenny Baker. *Prod:* Michael Carreras. *Rel:* Exclusive (Britain), Lippert (USA). 84 mins.

W: Alex Nicol (James Bradley), Eleanor Summerfield (Barbara Quigley), John Salew (Max Margulies), Paul Carpenter (Johnny Sutherland), Geoffrey Keen (Maurice Green), Ann Hanslip (Maxine).

Blood Orange (1954)

(US: Three Stops To Murder)

Dir: Terence Fisher. *Sc:* Jan Read. *Ph:* Jimmy Harvey. *Art dir:* J. Elder Wills. *Ed:* Maurice Rootes. *Mus:* Ivor Slaney. *Prod:* Michael Carreras. *Rel:* Exclusive (Britain), Astor (USA). 76 mins.

W: Tom Conway (Tom Conway), Mila Parely (Helen Pascal), Naomi Chance (Gina), Eric Pohlmann (Mercedes), Andrew Osborn (Captain Simpson).

Life With The Lyons (1954)

An Exclusive Production

Dir: Val Guest. *Sc:* Val Guest, Robert Dunbar, from the radio series. *Ph:* Walter Harvey. *Art dir:* Wilfred Arnold. *Ed:* Doug Myers. *Mus:* Arthur Wilkinson. *Prod:* Robert Dunbar. *Rel:* Exclusive. 81 mins.

W: Ben Lyon, Bebe Daniels, Barbara Lyon, Richard Lyon (Themselves). Hugh Morton (Mr. Hemmingway), Horace Percival (Wimple), Molly Weir (Aggie), Doris Rogers (Florrie), Gwen Lewis (Mrs. Wimple), Arthur Hill (Slim Cassidy), Belinda Lee (Violet).

The House Across The Lake (1954)(US: *Heat Wave*)

Dir: Ken Hughes. *Sc:* Ken Hughes, from his novel *High Wray*. *Ph:* James Harvey. *Art dir:* J. Elder Wills. *Ed:* James Needs. *Mus:* Ivor Slaney. *Prod:* Anthony Hinds. *Rel:* Associated British-Pathé (Britain), Lippert (USA). 68 mins.

W: Alex Nicol (Mark Kendrick), Hillary Brooke (Carol Forrest), Susan Stephen (Andrea Forrest), Sidney James (Beverley Forrest), Alan Wheatley (Inspector MacLennan), Paul Carpenter (Vincent Gordon).

The Stranger Came Home (1954)(US: *The Unholy Four*)

Dir: Terence Fisher. *Sc:* Michael Carreras, from the novel *Stranger At Home* by George Sanders. *Ph:* James Harvey. *Art dir:* Jim Elder Wills. *Ed:* Bill Lenney. *Mus:* Ivor Slaney. *Prod:* Michael Carreras. *Rel:* Exclusive (Britain), Lippert (USA). 80 mins.

W: Paulette Goddard (Angie), William Sylvester (Philip Vickers), Patrick Holt (Job Crandall), Paul Carpenter (Bill Saul), Alvys Mahen (Joan Merrill), Russell Napier (Inspector Treherne), David King Wood (Sessions).

Five Days (1954)(US: *Paid To Kill*)

Dir: Montgomery Tully. *Sc:* Paul Tabori. *Ph:* Jimmy Harvey. *Art dir:* J. Elder Wills. *Ed:* James Needs. *Mus:* Ivor Slaney. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), Lippert (USA). 72 mins.

W: Dane Clark (Nevill), Paul Carpenter (Paul), Thea Gregory (Andrea), Cecile Chevreau (Joan), Anthony Forwood (Glanville), Howard Marion Crawford (McGowan).

36 Hours (1954)(US: *Terror Street*)

Dir: Montgomery Tully. *Sc:* Steve Fisher. *Ph:* Jimmy Harvey. *Art dir:* J. Elder Wills. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), Lippert (USA). 80 mins (Britain), 84 mins (USA).

W: Dan Duryea (Bill), Elyse Albin (Katie), John Chandos (Orville Hart), Ann Gudrun (Jenny), Eric Pohlmann (Slauson), Kenneth Griffith (Henry), Jane

Carr (Sister Helen-Clair).

Men Of Sherwood Forest (1954)

Dir: Val Guest. *Sc:* Allan Mackinnon. *Ph:* Jimmy Harvey. *Art dir:* Jim Elder Wills. *Ed:* Jimmy Needs. *Mus:* Doreen Corwithen. *Prod:* Michael Carreras. *Rel:* Exclusive (Britain), Astor (USA). 77 mins. Eastman Colour.

W: Don Taylor (Robin Hood), Reginald Beckwith (Friar Tuck), Eileen Moore (Lady Alys), David King Wood (Sir Guy Belton), Douglas Wilmer (Sir Nigel Saltaire), Harold Lang (Hubert), Leslie Linder (Little John), John Van Eyssen (Will Scarlet), Patrick Holt (King Richard), Coeur de Lion.

Mask Of Dust (1954)(US: *A Race For Life*)

Dir: Terence Fisher. *Sc:* Richard Landau, from the novel by Jon Manchip White. *Ph:* Jimmy Harvey. *Art dir:* Jim Elder Wills. *Ed:* Bill Lenny. *Mus:* Leonard Salzedo. *Exec. prod:* Michael Carreras. *Prod:* Mickey Delamar. *Rel:* Exclusive (Britain), Lippert (USA). 79 mins (Britain), 69 mins (USA).

W: Richard Conte (Peter Wells), Mari Aldon (Pat Wells), George Coulouris (Dallapiccola), Peter Illing (Bollario).

The Lyons In Paris (1955)

Dir: Val Guest. *Sc:* Val Guest, from the characters of the BBC radio series. *Ph:* Jimmy Harvey. *Art dir:* Wilfred Arnold. *Ed:* Doug Myers. *Mus:* Bruce Campbell. *Prod:* Robert Dunbar. *Rel:* Exclusive. 81 mins.

W: Ben Lyon, Bebe Daniels Lyon, Barbara Lyon, Richard Lyon (Themselves), Horace Percival (Mr. Wimple), Molly Weir (Aggie), Doris Rogers (Florrie), Gwen Lewis (Mrs. Wimple), Hugh Morton (Colonel Price), Reginald Beckwith (Captain Le Grand), Martine Alexis (Fifi la Fleur).

Break In The Circle (1955)

Dir: Val Guest. *Sc:* Val Guest, from a novel by Philip Lorraine. *Ph:* Walter Harvey. *Art dir:* J. Elder Wills. *Ed:* Bill Lenny. *Mus:* Doreen Corwithen. *Assoc. prod:* Mickey Delamar. *Prod:* Michael Carreras. *Rel:* Exclusive (Britain), 20th Century-Fox (USA, 1957). 91 mins (Britain), 69 mins (USA). Eastman Colour (black and white in USA).

W: Forrest Tucker (Skip Morgan), Eva Bartok (Lisa), Marius Goring (Baron Keller), Eric Pohlmann (Emile), Guy Middleton (Hobart), Arnold Marlé (Kudnic), Fred Johnson (Farquharson), David King Wood (Patchway), Reginald Beckwith (Dusty).

Third Party Risk (1955)

(US: *Deadly Game*, released to TV as *Big Deadly Game*)

Dir: Daniel Birt. *Sc:* Daniel Birt, Robert Dunbar, from a novel by Nicolas Bentley. *Ph:* Jimmy Harvey. *Art*

dir: Jim Elder Wills. *Ed:* James Needs. *Mus:* Michael Krein. *Prod:* Robert Dunbar. *Rel:* Exclusive (Britain), Lippert (USA). 70 mins (Britain), 63 mins (USA). *W:* Lloyd Bridges (Philip Graham), Finlay Currie (Darius), Maureen Swanson (Lolita), Simon Silva (Mitzi), Ferdy Mayne (Maxwell Carey).

Murder By Proxy (1955)

(US: *Blackout*)

An Exclusive Production

Dir: Terence Fisher. *Sc:* Richard Landau, from the novel by Helen Nielson. *Ph:* Jimmy Harvey. *Art dir:* Jim Elder Wills. *Ed:* Maurice Rootes. *Mus:* Ivor Slaney. *Prod:* Michael Carreras. *Rel:* Exclusive (Britain), Lippert (USA, 1954). 87 mins.

W: Dane Clark (Casey Morrow), Belinda Lee (Phyllis Brunner), Eleanor Summerfield (Maggie Doone), Andrew Osborn (Lance Gordon), Betty Ann Davies (Alicia Brunner).

Cyril Stapleton And The Show Band (1955)

Dir: Michael Carreras. *Prod:* Michael Carreras. *Rel:* Exclusive. 29 mins. Eastman Colour. CinemaScope. *W:* Cyril Stapleton and the Show Band, Lita Roza, Ray Burns. (Musical featurette).

The Glass Cage (1955)

(US: *The Glass Tomb*)

Dir: Montgomery Tully. *Sc:* Richard Landau, from a novel by A.E. Martin. *Ph:* Walter Harvey. *Art dir:* J. Elder Wills. *Ed:* James Needs. *Mus:* Leonard Salzedo. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), Lippert (USA). 59 mins.

W: John Ireland (Pell), Honor Blackman (Jenny), Geoffrey Keen (Stanton), Eric Pohlmann (Sapolio), Sidney James (Tony Lewis), Liam Redman (Lindley).

The Eric Winstone Band Show (1955)

Dir: Michael Carreras. *Prod:* Michael Carreras. *Rel:* Exclusive. 30 mins. Eastman Colour. CinemaScope. *W:* Alma Cogan, Eric Winstone and his Orchestra, Kenny Baker, The George Mitchell Singers. (Musical featurette).

The Quatermass Xperiment (1955)

(US: *The Creeping Unknown*)

Dir: Val Guest. *Sc:* Richard Landau, Val Guest, from the BBC TV serial *The Quatermass Experiment* by Nigel Kneale. *Ph:* Walter Harvey. *Art dir:* J. Elder Wills. *Ed:* James Needs. *Sp. effects:* Leslie Bowie. *Mus:* James Bernard. *Prod:* Anthony Hinds. *Rel:* Exclusive (Britain), United Artists (USA, 1956). 82 mins (Britain), 78 mins (USA).

W: Brian Donlevy (Bernard Quatermass), Jack Warner (Inspector Lomax), Margia Dean (Judith Carroon), Richard Wordsworth (Victor Carroon), David King Wood (Gordon Briscoe), Thora Hird (Rosie), Gordon Jackson (TV producer).

The Right Person (1955)

Dir: Peter Cotes. *Sc:* from a story by Philip Mackie. *Ph:* Walter Harvey. *Ed:* Spencer Reeve. *Mus:* Eric Winstone. *Assoc. prod:* Mickey Delamar. *Prod:* Michael Carreras. *Rel:* Exclusive. 30 mins. Eastman Colour. CinemaScope. *W:* Margo Lorenz, Douglas Wilmer, David Markham.

Just For You (1956)

Dir: Michael Carreras. *Prod:* Michael Carreras. *Rel:* Exclusive. Eastman Colour. CinemaScope. *W:* Cyril Stapleton and the Show Band, The Show Band Singers, Joan Regan, Ronnie Harris. (Musical featurette).

A Man On The Beach (1956)

Dir: Joseph Losey. *Sc:* Jimmy Sangster, from the story *Chance At The Wheel* by Victor Canning. *Ph:* Wilkie Cooper. *Art dir:* Edward Marshall. *Ed:* Henry Richardson. *Mus:* John Hotchkiss. *Prod:* Anthony Hinds. *Rel:* Exclusive. 29 mins. Eastman Colour. Cinepanoramic. *W:* Donald Wolfit (Carter), Michael Medwin (Max), Michael Ripper (Chauffeur), Alex de Gallier (Casino Manager), Edward Forsyth (Clement).

Parade Of The Bands (1956)

Dir: Michael Carreras. *Prod:* Michael Carreras. *Rel:* Exclusive. 30 mins. Eastman Colour. CinemaScope. *W:* Malcolm Mitchell and his Orchestra, Eric Jupp and his Players, Freddy Randall and his Band, Frank Weir and his Orchestra with Liza Ashwood and Rusty Hurran, Johnny Dankworth and his Orchestra with Cleo Laine, Francisco Cavez and his Latin American Orchestra. (Musical featurette).

Eric Winstone's Stagecoach (1956)

Dir: Michael Carreras. *Ph:* Geoffrey Unsworth. *Art dir:* Edward Marshall. *Ed:* James Needs. *Prod:* Michael Carreras. 30 mins. Eastman Colour. HammerScope. *W:* Eric Winstone and his Orchestra, Alma Cogan, Marion Ryan, Ray Ellington Quartet. (Musical featurette).

Women Without Men (1956)

Dir: Elmo Williams. *Sc:* Val Guest, Richard Landau. *Ph:* Walter Harvey. *Art dir:* John Elphick. *Ed:* James Needs. *Mus:* Leonard Salzedo. *Prod:* Anthony Hinds. *Rel:* Exclusive. 73 mins.

W: Beverley Michaels (Angie Booth), Joan Rice (Cleo), Thora Hird (Granny), Paul Carpenter (Nick), Avril Angers (Bessie), Ralph Michael (Julian), April Olrich (Marguerite), Eugene Deckers (Pierre), Gordon Jackson (Percy).

Copenhagen (1956)

Dir: Michael Carreras. *Ph:* Len Harris. *Ed:* Bill

Lenny. *Mus*: Eric Winstone. *Commentator*: Tom Conway. *Prod*: Michael Carreras. 16 mins. Eastman Colour. CinemaScope. (Travelogue).

X – The Unknown (1956)

Dir: Leslie Norman. *Sc*: Jimmy Sangster. *Ph*: Gerald Gibbs. *Ed*: James Needs. *Sp effects*: Jack Curtis, Bowie Margutti Ltd. *Mus*: James Bernard. *Prod*: Anthony Hinds. *Rel*: Exclusive (Britain), Warner Bros. (USA, 1957). 78 mins.

W: Dean Jagger (Dr. Adam Royston), Edward Chapman (Elliott), Leo McKern (McGill), William Lucas (Peter), John Harvey (Major Cartwright), Peter Hammond (Lt. Bannerman).

Dick Turpin – Highwayman (1956)

Dir: David Paltenghi. *Sc*: Joel Murcott. *Ph*: Stephen Dade. *Art dir*: Ted Marshall. *Ed*: James Needs. *Prod*: Michael Carreras. 22 mins. Eastman Colour. HammerScope.

W: Philip Friend (Dick Turpin), Diane Hart (Liz), Allan Cuthbertson (Jonathan Redgrave), Gabrielle May (Genevieve).

The Edmundo Ros Half Hour (1957)

Dir: Michael Carreras. *Ph*: Geoffrey Unsworth. *Art dir*: Edward Marshall. *Ed*: James Needs. *Assoc. prod*: Mickey Delamar. *Prod*: Michael Carreras. *Rel*: Exclusive. 30 mins. Eastman Colour, HammerScope. *W*: The Edmundo Ros Latin American Orchestra, Ines Del Carmen, Morton Frazer's Harmonica Gang, The Buddy Bradley Dancers, Elizabeth Shelley. (Musical featurette).

The Curse Of Frankenstein (1957)

Dir: Terence Fisher. *Sc*: Jimmy Sangster, from the story by Mary Bysshe Shelley. *Ph*: Jack Asher. *Art dir*: Ted Marshall. *Ed*: James Needs. *Mus*: James Bernard. *Exec. prod*: Michael Carreras. *Assoc. prod*: Anthony Nelson-Keys. *Prod*: Anthony Hinds. *Rel*: Warner Bros. 82 mins. Eastman Colour.

W: Peter Cushing (Baron Victor Frankenstein), Christopher Lee (The Creature), Hazel Court (Elizabeth), Robert Urquhart (Paul Krempe), Valerie Gaunt (Justine), Noel Hood (Aunt Sophia), Melvyn Hayes (The Young Victor), Paul Hardtmuth (Prof. Bernstein).

The Steel Bayonet (1957)

Dir: Michael Carreras. *Sc*: Howard Clewes. *Ph*: Jack Asher. *Art dir*: Ted Marshall. *Ed*: Bill Lenny. *Mus*: Leonard Salzedo. *Assoc. prod*: Anthony Nelson-Keys. *Prod*: Michael Carreras. *Rel*: United Artists. 85 mins. HammerScope.

W: Leo Genn (Major Gerrard), Kieron Moore (Captain Mead), Michael Medwin (Lt. Vernon), Robert Brown (Sgt.-Major Gill), Michael Ripper (Private Middleditch).

Quatermass II (1957)

(US: *Enemy From Space*)

Dir: Val Guest. *Sc*: Val Guest, Nigel Kneale, from the BBC TV serial by Nigel Kneale. *Ph*: Gerald Gibbs. *Art dir*: Bernard Robinson. *Ed*: Jimmy Needs. *Mus*: James Bernard. *Exec. prod*: Michael Carreras. *Prod*: Anthony Hinds. *Rel*: United Artists. 85 mins. *W*: Brian Donlevy (Professor Quatermass), John Longden (Lomax), Sidney James (Jimmy Hall), Bryan Forbes (Marsh), William Franklyn (Brand), Vera Day (Sheila), Charles Lloyd Pack (Dawson), Tom Chatto (Broadhead), John Van Eyssen (The PRO), Percy Herbert (Gonnan).

Day Of Grace (1957)

Dir: Francis Searle. *Sc*: Jon Manchip White, Francis Searle. *Ph*: Denny Densham. *Art dir*: Bernard Robinson. *Ed*: Bill Lenny, Stanley Smith. *Prod*: Francis Searle. *Rel*: Exclusive. 26 mins. Eastman Colour. HammerScope.

W: Vincent Winter (Ian), John Lawrie (Uncle Henry), Grace Arnold (Aunt Helen), George Woodbridge (Mr. Kemp), Nora Gordon (Mrs. Kemp), David Grahame (Poacher), Jeanne of Bothkennar (Dan, the dog).

The Abominable Snowman (1957)

(US: *The Abominable Snowman Of The Himalayas*) *Dir*: Val Guest. *Sc*: Nigel Kneale, from his TV play. *Ph*: Arthur Grant. *Prod. des*: Bernard Robinson. *Art dir*: Ted Marshall. *Ed*: Bill Lenny. *Mus*: John Hollingsworth. *Exec. prod*: Michael Carreras. *Prod*: Aubrey Baring. *Rel*: Warner Bros. (Britain), 20th Century-Fox (USA). 91 mins (Britain), 85 mins (USA). RegalScope.

W: Forrest Tucker (Tom Friend), Peter Cushing (Dr. John Rollason), Maureen Connell (Helen Rollason), Richard Wattis (Peter Fox), Robert Brown (Ed Shelley), Michael Brill (McNee), Wolfe Morris (Kusang), Arnold Marle (Lhama), Anthony Chin.

Danger List (1957)

An Exclusive Production

Dir: Leslie Arliss. *Sc*: J.D. Scott. *Ph*: Arthur Grant. *Art dir*: Ted Marshall. *Ed*: James Needs, A.E. Cox. *Prod*: Anthony Hinds. *Rel*: Exclusive. 22 mins.

W: Philip Friend (Dr. Jim Bennett), Honor Blackman (Gillian Freeman), Mervyn Johns (Mr. Ellis), Constance Fraser (Mrs. Ellis).

Clean Sweep (1958)

Dir: Maclean Rogers. *Ph*: Arthur Grant. *Art dir*: Ted Marshall. *Ed*: James Needs, A.E. Cox. *Assoc. prod*: Anthony Nelson-Keys. *Exec. prod*: Michael Carreras. *Prod*: Anthony Hinds. 29 mins.

W: Eric Barker (George Watson), Thora Hird (Vera Watson), Vera Day (Beryl Watson), Ian Whittaker (Dick Watson), Wallas Eaton (Ted), Bill Fraser (Bookmaker).

The Camp On Blood Island (1958)

Dir: Val Guest. *Sc:* Jon Manchip White, Val Guest, from a story by Jon Manchip White. *Ph:* Jack Asher. *Art dir:* John Stoll. *Ed:* James Needs, Bill Lenny. *Mus:* Gerard Schurmann. *Exec. prod:* Michael Carreras. *Prod:* Anthony Hinds. *Rel:* Columbia. 82 mins. *MegaScope.*

W: Andre Morell (Colonel Lambert), Carl Mohner (Piet Van Elst), Edward Underdown (Major Dawes), Walter Fitzgerald (Cyril Beattie), Phil Brown (Lt. Bellamy), Barbara Shelley (Kate Keiller), Michael Goodliffe (Father Anjou), Michael Gwynn (Tom Shields), Richard Wordsworth (Dr. Keiller), Ronald Radd (Colonel Yamamitsu).

Dracula (1958)

(US: *Horror Of Dracula*)

Dir: Terence Fisher. *Sc:* Jimmy Sangster, from the novel by Bram Stoker. *Ph:* Jack Asher. *Art dir:* Bernard Robinson. *Ed:* Jimmy Needs, Bill Lenny. *Mus:* James Bernard. *Prod:* Anthony Hinds. *Rel:* Universal (Britain; through Rank). 82 mins. Eastman Colour.

W: Peter Cushing (Dr. Van Helsing), Christopher Lee (Count Dracula), Michael Gough (Arthur), Melissa Stribling (Mina), Carol Marsh (Lucy), Olga Dickie (Gerda), John Van Eyssen (Jonathan Harker), Valerie Gaunt (Vampire Woman).

The Snorkel (1958)

Dir: Guy Green. *Sc:* Peter Myers, Jimmy Sangster, from a story by Anthony Dawson. *Ph:* Jack Asher. *Art dir:* John Stoll. *Ed:* James Needs, Bill Lenny. *Prod:* Michael Carreras. *Rel:* Columbia. 90 mins (Britain), 74 mins (USA).

W: Peter Van Eyck (Jacques Duval), Betta St. John (Jean), Mandy Miller (Candy), Gregoire Aslan (The Inspector), William Franklyn (Wilson).

Further Up The Creek (1958)

A Byron-Hammer Production

Dir: Val Guest. *Sc:* Val Guest, John Warren, Len Heath. *Ph:* Gerry Gibbs. *Art dir:* George Provis. *Ed:* Bill Lenny. *Mus:* Stanley Black. *Prod:* Henry Halsted. *Rel:* Columbia. 91 mins. *MegaScope.*

W: David Tomlinson (Lt. Fairweather), Frankie Howerd (Bosun), Shirley Eaton (Jane), Thora Hird (Mrs. Galloway), Eric Pohlmann (President), Lionel Jeffries (Barker).

(This film was a sequel to *Up The Creek* which, though made in HammerScope and released by Exclusive, is on record as solely a Byron production.)

Man With A Dog (1958)

Dir: Leslie Arliss. *Ph:* Arthur Grant. *Art dir:* Ted Marshall. *Ed:* James Needs, A.E. Cox. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Anthony Hinds. *Rel:* Exclusive. 20 mins.

W: Maurice Denham (Mr. Keeble), Sarah Lawson

(Vicky Alexandra), Clifford Evans (Dr. Bennett), John Van Eyssen (D. Langham), Marianne Stone (Mrs. Stephens).

The Revenge Of Frankenstein (1958)

Dir: Terence Fisher. *Sc:* Jimmy Sangster, with additional dialogue by H. Hurford James. *Ph:* Jack Asher. *Prod. des:* Bernard Robinson. *Ed:* James Needs, Alfred Cox. *Mus:* Leonard Salzedo. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Anthony Hinds. *Rel:* Columbia. 89 mins. *Technicolor.*

W: Peter Cushing (Dr. Victor Stein), Francis Matthews (Dr. Hans Kleve), Eunice Gayson (Margaret), Michael Gwynn (Karl), John Welsh (Bergman), Lionel Jeffries (Fritz).

I Only Asked (1959)

A Hammer-Granada Production

Dir: Montgomery Tully. *Sc:* Sid Colin, Jack Davies, from the Granada TV series *The Army Game*. *Ph:* Lionel Banes. *Art dir:* John Stoll. *Ed:* James Needs, Alfred Cox. *Mus:* Benjamin Franklin. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Anthony Hinds. *Rel:* Columbia. 82 mins.

W: Bernard Bresslaw (Popeye), Michael Medwin (Corporal Springer), Alfie Bass (Excused Boots), Geoffrey Summer (Major Upshot-Bagley), Charles Hawtrey (The Professor), Norman Rossington (Cupcake), David Lodge (Sergeant "Potty" Chambers).

The Hound Of The Baskervilles (1959)

Dir: Terence Fisher. *Sc:* Peter Bryan, from the novel by Sir Arthur Conan Doyle. *Ph:* Jack Asher. *Art dir:* Bernard Robinson. *Ed:* James Needs. *Mus:* James Bernard. *Exec. prod:* Michael Carreras. *Assoc. prod:* Anthony Nelson-Keys. *Prod:* Anthony Hinds. *Rel:* United Artists. 87 mins. *Technicolor.*

W: Peter Cushing (Sherlock Holmes), Andre Morell (Dr. Watson), Christopher Lee (Sir Henry), Marla Landi (Cecile), Ewen Solon (Stapleton), Francis De Wolff (Dr. Mortimer), Miles Malleson (Bishop Frankland), John Le Mesurier (Barrymore), David Oxfey (Sir Hugo Baskerville).

Ten Seconds To Hell (1959)

A Hammer-Seven Arts Production

Dir: Robert Aldrich. *Sc:* Robert Aldrich, Teddi Sherman, from the novel *The Phoenix* by Lawrence P. Bachmann. *Ph:* Ernest Laszlo. *Art dir:* Ken Adam. *Ed:* James Needs, Henry Richardson. *Mus:* Kenneth V. Jones. *Prod:* Michael Carreras. *Rel:* United Artists. 94 mins.

W: Jack Palance (Eric Koertner), Jeff Chandler (Karl Wirtz), Martine Carol (Margot Hofer), Robert Comthwaite (Loeffler), Dave Wilcock (Tillig), Wes Addy (Sulke).

The Ugly Duckling (1959)

Dir: Lance Comfort. *Sc:* Sid Colin, Jack Davies, from a story by Sid Colin. *Ph:* Michael Reed. *Art dir:* Bernard Robinson. *Ed:* James Needs, John Dunsford. *Mus:* Douglas Gamley. *Assoc. prod:* Tommy Lyndon-Haynes. *Exec. prod:* Michael Carreras. *Rel:* Columbia. 84 mins.

W: Bernard Bresslaw (Henry Jekyll/Teddy Hyde), Reginald Beckwith (Reginald), Jon Pertwee (Victor Jekyll), Maudie Edwards (Henrietta Jekyll).

Operation Universe (1959)

Dir: Peter Bryan. *Sc:* Peter Bryan. *Ph:* Len Harris. *Ed:* Bill Lenny. *Prod:* Peter Bryan. *Rel:* Columbia. 28 mins. Technicolor. HanunerScope.

W: Robert Beatty (Narrator). (Documentary).

Yesterday's Enemy (1959)

Dir: Val Guest. *Sc:* Peter R. Newman, from his TV play. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson, Don Mingaye. *Ed:* James Needs, Alfred Cox. *Exec. prod:* Michael Carreras. *Rel:* Columbia. 95 mins. MegaScope.

W: Stanley Baker (Captain Langford), Guy Rolfe (Padre), Leo McKern (Max), Gordon Jackson (Sgt. MacKenzie), David Oxley (Doctor), Richard Pasco (2nd Lt. Hastings), Russell Waters (Brigadier), Philip Ahn (Yamazaki), Bryan Forbes (Dawson).

The Mummy (1959)

Dir: Terence Fisher. *Sc:* Jimmy Sangster, from the screenplay of *The Mummy* (Universal, 1932) by John L. Balderston based on a story by Nina Wilcox Putnam and Richard Schayer. *Ph:* Jack Asher. *Art dir:* Bernard Robinson. *Ed:* James Needs, Alfred Cox. *Mus:* Frank Reizenstein. *Assoc. prod:* Anthony Nelson-Keys. *Prod:* Michael Carreras. *Rel:* Universal (Britain: through Rank). 88 mins. Technicolor.

W: Peter Cushing (John Banning), Christopher Lee (Kharis), Yvonne Furneaux (Isobel/Ananka), Felix Aylmer (Stephen Banning), Eddie Byrne (Mulrooney), Raymond Huntley (Joseph Whemple), George Pastell (Mehemet).

The Man Who Could Cheat Death (1959)

Dir: Terence Fisher. *Sc:* Jimmy Sangster, from the play *The Man In Half Moon Street* by Barré Lyndon. *Ph:* Jack Asher. *Art dir:* Bernard Robinson. *Ed:* James Needs. *Mus:* John Hollingsworth. *Exec. prod:* Michael Carreras. *Assoc. prod:* Anthony Nelson-Keys. *Prod:* Anthony Hinds. *Rel:* Paramount. 83 mins. Technicolor.

W: Anton Diffing (Doctor Georges Bonner), Hazel Court (Janine), Christopher Lee (Pierre), Arnold Marle (Ludwig), Delphi Lawrence (Margo), Francis De Wolff (Legris).

Don't Panic Chaps! (1959)

A Hammer-A.C.T. Production

Dir: George Pollock. *Sc:* Jack Davies, from a story by

Michael Corston and Ronald Holroyd. *Ph:* Arthur Graham. *Art dir:* Scott MacGregor. *Ed:* Harry Aldous. *Mus:* Philip Green. *Exec. prod:* Ralph Bond. *Prod:* Teddy Baird. *Rel:* Columbia. 85 mins.

W: Dennis Price (Krisling), George Cole (Finch), Thorley Walters (Brown), Harry Fowler (Ackroyd), Nadja Regin (Elsa), Nicholas Phipps (Mortimer), Percy Herbert (Bolter).

The Stranglers Of Bombay (1960)

Dir: Terence Fisher. *Sc:* David Z. Goodman. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson. *Don Mingaye. Ed:* James Needs, Alfred Cox. *Mus:* James Bernard. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Anthony Hinds. *Rel:* Columbia. 80 mins. MegaScope.

W: Guy Rolfe (Captain Lewis), Allan Cuthbertson (Captain Connaught-Smith), Andrew Cruickshank (Henderson), Mame Maitland (Patel Shari), George Pastell (High Priest).

Hell Is A City (1960)

Dir: Val Guest. *Sc:* Val Guest, from a novel by Maurice Proctor. *Ph:* Arthur Grant. *Art dir:* Robert Jones. *Ed:* James Needs, John Dunsford. *Mus:* Stanley Black. *Prod:* Michael Carreras. *Rel:* Associated Britain through Warner-Pathé. 98 mins. HanunerScope.

W: Stanley Baker (Inspector Martineau), John Crawford (Don Starling), Donald Pleasence (Gus Hawkins), Maxine Audley (Julia Martineau), Billie Whitelaw (Chloe Hawkins).

The Curse Of The Werewolf (1960)

A Hammer-Hotspur Production

Dir: Terence Fisher. *Sc:* John Elder [Anthony Hinds], from the novel *The Werewolf Of Paris* by Guy Endore. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson, Thomas Goswell. *Ed:* James Needs, Alfred Cox. *Mus:* Benjamin Frankel. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Anthony Hinds. *Rel:* Universal (Britain: through Rank). 88 mins. Technicolor.

W: Oliver Reed (Léon), Clifford Evans (Don Alfredo Carido), Hira Talfrey (Teresa), Catherine Feller (Cristina), Yvonne Romain (Jailer's daughter), Anthony Dawson (Marques), Richard Wordsworth (Beggar), Warren Mitchell (Pepe Valiente).

The Brides Of Dracula (1960)

A Hanuner-Hotspur Production

Dir: Terence Fisher. *Sc:* Jimmy Sangster, Peter Bryan, Edward Percy. *Ph:* Jack Asher. *Art dir:* Bernard Robinson, Thomas Goswell. *Ed:* James Needs, Alfred Cox. *Mus:* Malcolm Williamson. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Anthony Hinds. *Rel:* Universal (Britain: through Rank). 85 mins. Technicolor.

W: Peter Cushing (Van Helsing), Yvonne Monlaur (Marianne), Freda Jackson (Greta), David Peel (Baron

Meinster), Martita Hunt (Baroness McInster), Andree Melly (Gina), Mona Washbourne (Frau Lang), Henry Oscar (Lang).

Never Take Sweets From A Stranger (1960)

Dir: Cyril Frankel. *Sc:* John Hunter, from the play *The Pony Cart* by Roger Garis. *Ph:* Freddie Francis. *Art dir:* Bernard Robinson, Don Mingay. *Ed:* James Needs, Alfred Cox. *Mus:* Elisabeth Lutyens. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Anthony Hinds. *Rel:* Columbia. 81 mins. *MegaScope.*

W: Gwen Watford (Sally), Patrick Allen (Peter Carter), Kelix Aylmer (Olderberry Sr.), Niall MacGinnis (Defence Counsel), Alison Leggatt (Martha), Bill Nagy (Olderberry Jr.).

The Two Faces Of Dr. Jekyll (1960)

(US: *House Of Fright*)

Dir: Terence Fisher. *Sc:* Wolf Mankowitz, from the novel *The Strange Case Of Dr Jekyll And Mr Hyde* by Robert Louis Stevenson. *Ph:* Jack Asher. *Art dir:* Bernard Robinson. *Ed:* James Needs, Eric Boyd-Perkins. *Mus:* Monty Norman, David Heneker. *Assoc. prod:* Anthony Nelson-Keys. *Prod:* Michael Carreras. *Rel:* Columbia (Britain), American International (USA). 88 mins. *Technicolor, MegaScope.*

W: Paul Massie (Jekyll/Hyde), Dawn Addams (Kitty Jekyll), Christopher Lee (Paul Allen), David Kossoff (Litauer), Francis De Wolff (Inspector).

Sword Of Sherwood Forest (1960)

A Hammer-Yeoman Production

Dir: Terence Fisher. *Sc:* Alan Hackney. *Ph:* Ken Hodges. *Art dir:* John Stoll. *Ed:* James Needs, Lee Doig. *Mus:* Alun Hoddinott. *Exec. prod:* Michael Carreras. *Prod:* Richard Greene, Sidney Cole. *Rel:* Columbia. 80 mins. *Technicolor, MegaScope.*

W: Richard Green (Robin Hood), Peter Cushing (Sheriff of Nottingham), Richard Pasco (Earl of Newark), Niall MacGinnis (Friar Tuck), Jack Gwillim (Hubert Walter, Archbishop of Canterbury), Sarah Branch (Maid Marion), Nigel Green (Little John), Oliver Reed (Melton).

Visa To Canton (1961)

(US: *Passport To China*)

A Hammer-Swallow Production

Dir: Michael Carreras. *Sc:* Gordon Wellesley. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson, Thomas Goswell. *Ed:* James Needs, Alfred Cox. *Mus:* Edwin Astley. *Assoc. prod:* Anthony Nelson-Keys. *Prod:* Michael Carreras. *Rel:* Columbia. 75 mins. *Technicolor.*

W: Richard Basehart (Don Benton), Lisa Gastoni (Lola Sanchez), Athene Seyler (Mao Tai Tai), Eric Pohlmann (Ivano Kang), Alan Gilford (Orme), Bernard Cribbins (Pereira), Burt Kwouk (Jimmy), Mame Maitland (Han Po).

The Full Treatment (1961)

(US: *Stop Me Before I Kill*)

A Hilary-Falcon* Production

Dir: Val Guest. *Sc:* Val Guest, Ronald Scott Thom, from the novel by Robert Scott Thom. *Ph:* Gilbert Taylor. *Art dir:* Tony Masters. *Ed:* Bill Lenny. *Mus:* Stanley Black. *Assoc. prod:* Victor Lyndon. *Prod:* Val Guest. *Rel:* Columbia. 109 mins. *MegaScope.* *W:* Claude Dauphin (David Prade), Diane Cilento (Denise Colby), Ronald Lewis (Alan Colby), Francoise Rosay (Mrs. Prade), Bernard Braden (Stoneyhouse), Katya Douglas (Connie).

* Falcon was a subsidiary of Hammer.

A Weekend With Lulu (1961)

Dir: John Paddy Carstairs. *Sc:* Ted Lloyd, from a story by Ted Lloyd and Val Valentine. *Ph:* Ken Hodges. *Art dir:* John Howell. *Ed:* James Needs, Tom Simpson. *Mus:* Trevor H. Stanford. *Exec. prod:* Michael Carreras. *Prod:* Ted Lloyd. *Rel:* Columbia. 89 mins.

W: Bob Monkhouse (Fred), Leslie Phillips (Tim), Alfred Marks (Comte de Grenoble), Shirley Eaton (Deirdre), Irene Handl (Florence Proudfoot), Sidney James (Cafe Patron), Kenneth Connor (British tourist).

Taste Of Fear (1961)

(US: *A Scream Of Fear*)

Dir: Seth Holt. *Sc:* Jimmy Sangster. *Ph:* Douglas Slocombe. *Prod. des:* Bernard Robinson. *Art dir:* Tom Goswell. *Ed:* James Needs, Eric Boyd-Perkins. *Mus:* Clifton Parker. *Exec. prod:* Michael Carreras. *Prod:* Jimmy Sangster. *Rel:* Columbia. 82 mins.

W: Susan Strasberg (Penny Appleby), Ronald Lewis (Bob), Ann Todd (Jane Appleby), Christopher Lee (Dr. Gerrard), Leonard Sachs, Anne Blake, John Serret, Fred Johnson.

Watch It Sailor! (1961)

Dir: Wolf Rilla. *Sc:* Falkland Cary, Philip King, from their stage play. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson, Don Mingay. *Ed:* James Needs, Alfred Cox. *Mus:* Douglas Gamley. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Maurice Cowan. *Rel:* Columbia (Britain: through BLC). 81 mins.

W: Dennis Price (Lt.-Cmdr. Hardcastle), Liz Fraser (Daphne), Irene Handl (Edie Hornett), Graham Stark (Carnoustie Bligh), Vera Day (Shirley Hornett).

The Terror Of The Tongs (1961)

A Hammer-Merlin Production

Dir: Anthony Bushell. *Sc:* Jimmy Sangster. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson, Thomas Goswell. *Ed:* James Needs, Eric Boyd-Perkins. *Mus:* James Bernard. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Kenneth Hyman. *Rel:* Columbia (Britain: through BLC). 79 mins. *Technicolor.*

W: Geoffrey Toone (Jackson), Christopher Lee (Chung King), Yvonne Monlaur (Lee), Brian Worth (Harcourt), Richard Leech (Inspector Dean).

The Phantom Of The Opera (1962)

Dir: Terence Fisher. *Sc:* John Elder [Anthony Hinds], from the story by Gaston Leroux. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson, Don Mingaye. *Ed:* James Needs, Alfred Cox. *Mus:* Edwin Astley. *Assoc. prod:* Basil Keys. *Prod:* Anthony Hinds. *Rel:* Universal (Britain: through Rank). 84 mins. Technicolor.

W: Herbert Lom (The Phantom), Edward de Souza (Harry Hunter), Heather Sears (Christine Charles), Michael Gough (Lord Ambrose D'Arcy), Thorley Walters (Lattimer), Ian Wilson (Dwarf).

Captain Clegg (1962)

(US: *Night Creatures*)

A Hammer-Major Production

Dir: Peter Graham Scott. *Sc:* John Elder [Anthony Hinds], with additional dialogue by Barbara S. Harper. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson, Don Mingaye. *Ed:* James Needs, Eric Boyd-Perkins. *Mus:* Don Banks. *Prod:* John Temple-Smith. *Rel:* Universal (Britain: through Rank). 82 mins. Technicolor.

W: Peter Cushing (Dr. Blyss, alias Captain Clegg), Patrick Allen (Captain Collier), Oliver Reed (Harry), Michael Ripper (Mipps), Derek Francis (Squire).

The Pirates Of Blood River (1962)

Dir: John Gilling. *Sc:* John Hunter, John Gilling, from a story by Jimmy Sangster. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson, Don Mingaye. *Ed:* James Needs, Eric Boyd-Perkins. *Exec. prod:* Michael Carreras. *Prod:* Anthony Nelson-Keys. *Rel:* Columbia (Britain: through BLC). 84 mins. Colour. HammerScope.

W: Kerwin Matthews (Jonathon Standing), Glenn Corbett (Henry), Christopher Lee (La Roche), Marla Landi (Bess), Oliver Reed (Brocaire), Andrew Keir (Jason Standing), Peter Ame (Hench).

Maniac (1963)

Dir: Michael Carreras. *Sc:* Jimmy Sangster. *Ph:* Wilkie Cooper. *Art dir:* Edward Carrick. *Ed:* James Needs, Tom Simpson. *Prod:* Jimmy Sangster. *Rel:* Columbia (Britain: through BLC). 86 mins.

W: Kerwin Matthews (Geoff Farrell), Nadia Gray (Eve), Donald Houston (Georges), Liliane Brousse (Annette).

The Damned (1963)

(US: *These Are The Damned*)
A Hammer-Swallow Production

Dir: Joseph Losey. *Sc:* Evan Jones, from the novel *The Children Of Light* by H.L. Lawrence. *Ph:* Arthur Grant. *Prod. des:* Bernard Robinson. *Art dir:* Don Mingaye. *Ed:* James Needs, Reginald Mills. *Mus:* James Bernard. *Assoc. prod:* Anthony Nelson-Keys. *Exec. prod:* Michael Carreras. *Prod:* Anthony Hinds.

Rel: Columbia (Britain: through BLC) (USA, in 1965). 87 mins (Britain), 77 mins (USA). HammerScope.

W: Macdonald Carey (Simon Wells), Shirley Ann Field (Joan), Viveca Lindfors (Freya Neilson), Alexander Knox (Bernard), Oliver Reed (King).

The Scarlet Blade (1963)

(US: *The Crimson Blade*)

Dir: John Gilling. *Sc:* John Gilling. *Ph:* Jack Asher. *Prod. des:* Bernard Robinson. *Art dir:* Don Mingaye. *Ed:* John Dunsford. *Mus:* Gary Hughes. *Prod:* Anthony Nelson-Keys. *Rel:* Warner-Pathé (Britain), Columbia (USA). 82 mins. Technicolor. HammerScope.

W: Lionel Jeffries (Colonel Judd), Oliver Reed (Sylvester), Jack Headley (Edward Beverly), June Thorburn (Clare), Duncan Lamont (Major Bell), Suzan Farmer (Constance).

Cash On Demand (1963)

A Woodpecker-Hammer Production

Dir: Quentin Lawrence. *Sc:* David T. Chantler, Lewis Greifer, from the TV play *The Gold Inside* by Jacques Gillies. *Ph:* Arthur Grant. *Art dir:* Don Mingaye. *Ed:* James Needs. *Mus:* Wilfred Josephs. *Prod:* Michael Carreras. *Rel:* Columbia (Britain: through BLC) (USA, in 1961). 66 mins.

W: Peter Cushing (Fordyce), Andre Morell (Hepburn), Richard Vernon (Pearson), Barry Lowe (Harvill), Norman Bird (Sanderson).

Paranoiac (1963)

Dir: Freddie Francis. *Sc:* Jimmy Sangster. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson, Don Mingaye. *Ed:* James Needs. *Mus:* Elisabeth Lutyens. *Assoc. prod:* Basil Keys. *Prod:* Anthony Hinds. *Rel:* Universal (Britain: through Rank). 80 mins.

W: Janette Scott (Eleanor), Oliver Reed (Simon), Alexander Davion (Tony), Sheila Burrell (Harriet), Liliane Brousse (Francoise), Maurice Denham (John Kossett).

Kiss Of The Vampire (1964)

Dir: Don Sharp. *Sc:* John Elder [Anthony Hinds]. *Ph:* Alan Hume. *Prod. des:* Bernard Robinson. *Art dir:* Don Mingaye. *Ed:* James Needs. *Mus:* James Bernard. *Prod:* Anthony Hinds. *Rel:* Universal (Britain: through Rank). 87 mins. Eastman Colour.

W: Clifford Evans (Prof. Zimmer), Noel Willman (Ravna), Edward de Souza (Gerald Harcourt), Jennifer Daniel (Marianne).

The Evil Of Frankenstein (1964)

Dir: Freddie Francis. *Sc:* John Elder [Anthony Hinds]. *Ph:* John Wilcox. *Art dir:* Don Mingaye. *Ed:* James Needs. *Mus:* Don Banks. *Prod:* Anthony Hinds. *Rel:* Universal (Britain: through Rank). 84 mins. Eastman Colour.

W: Peter Cushing (Baron Frankenstein), Peter

Woodthorpe (Zoltan), Sandor Eles (Hans), Kiwi Kingston (The Creature), Duncan Lamont (Chief of Police).

Nightmare (1964)

Dir: Freddie Francis. *Sc:* Jimmy Sangster. *Ph:* John Wilcox. *Art dir:* Bernard Robinson, Don Mingaye. *Ed:* James Needs. *Mus:* Don Banks. *Prod:* Jimmy Sangster. *Rel:* Universal (Britain; through Rank). 82 mins. HammerScope.
W: David Knight (Henry Baxter), Moira Redmond (Grace Maddox), Jennie Linden (Janet), Brenda Bruce (Mary Lewis), George A. Cooper (John), Irene Richmond (Mrs. Gibbs).

The Devil-Ship Pirates (1964)

Dir: Don Sharp. *Sc:* Jimmy Sangster. *Ph:* Michael Reed. *Art dir:* Bernard Robinson, Don Mingaye. *Ed:* James Needs. *Mus:* Gary Hughes. *Prod:* Anthony Nelson-Keys. *Rel:* Associated British-Pathé (Britain), Columbia (USA). 1963. 86 mins. Technicolor. HammerScope.
W: Christopher Lee (Captain Robelles), John Caimey (Harry), Barry Warren (Manuel), Ernest Clark (Sir Basil Smeeton).

The Gorgon (1964)

Dir: Terence Fisher. *Sc:* John Gilling, from a story by J. Llewellyn Devine. *Ph:* Michael Reed. *Art dir:* Bernard Robinson, Don Mingaye. *Ed:* James Needs, Eric Boyd-Perkins. *Mus:* James Bernard. *Prod:* Anthony Nelson-Keys. *Rel:* Columbia (Britain; through BLC). 83 mins. Technicolor.
W: Peter Cushing (Namaroff), Richard Pasco (Paul), Barbara Shelley (Carla Hoffman), Prudence Hyman (The Gorgon), Christopher Lee (Professor Meister), Michael Goodliffe (Prof. Heitz), Patrick Troughton (Kanof), Jack Watson (Ratoff).

The Curse Of The Mummy's Tomb (1964)

A Hammer-Swallow Production

Dir: Michael Carreras. *Sc:* Henry Younger [Michael Carreras]. *Ph:* Otto Heller. *Art dir:* Bernard Robinson. *Ed:* James Needs, Eric Boyd-Perkins. *Mus:* Carlo Martelli. *Assoc. prod:* Bill Hill. *Prod:* Michael Carreras. *Rel:* Columbia (Britain; through BLC). 80 mins. Technicolor. TechniScope.
W: Terence Morgan (Adam Beauchamp), Fred Clark (Alexander King), Ronald Howard (John Bray), Jeanne Roland (Annette Dubois), George Pastell (Hashmi Bey), Jack Gwillim (Sir Giles Dalrymple).

Fanatic (1965)

(US: *Die! Die! My Darling!*)

A Hammer-Seven Arts Production

Dir: Silvio Narizzano. *Sc:* Richard Matheson, from the novel *Nightmare* by Anne Blaisted. *Ph:* Arthur Ibbetson. *Prod. des:* Peter Proud. *Ed:* James Needs, John Dunsford. *Mus:* Wilfred Josephs. *Exec. prod:*

Michael Carreras. *Prod:* Anthony Hinds. *Rel:* Columbia (Britain; through BLC). 96 mins (Britain), 105 mins (USA). Technicolor.

W: Tallulah Bankhead (Mrs. Trefoile), Stefanie Powers (Patricia Carroll), Peter Vaughan (Harry), Maurice Kaufman (Alan), Yootha Joyce (Anna), Donald Sutherland (Joseph).

She (1965)

Dir: Robert Day. *Sc:* David T. Chantler, from the novel by H. Rider Haggard. *Ph:* Harry Waxman. *Art dir:* Robert Jones, Don Mingaye. *Ed:* James Needs, Eric Boyd-Perkins. *Mus:* James Bernard. *Assoc. prod:* Aida Young. *Prod:* Michael Carreras. *Rel:* Associated British (Britain; through Warner-Pathé), Metro-Goldwyn-Mayer (USA). 105 mins. Technicolor. HammerScope.

W: John Richardson (Leo Vincey), Ursula Andress (Ayesha), Peter Cushing (Major Holly), Bernard Cribbons (Job), Rosenda Monteros (Ustane), Christopher Lee (Bilal), Andre Morell (Haumeid), John Maxim.

The Secret Of Blood Island (1965)

Dir: Quentin Lawrence. *Sc:* John Gilling. *Ph:* Jack Asher. *Prod. des:* Bernard Robinson. *Ed:* James Needs, Tom Simpson. *Mus:* James Bernard. *Prod:* Anthony Nelson-Keys. *Rel:* Universal (Britain; through Rank). 84 mins. Eastman Colour.
W: Barbara Shelley (Elaine), Jack Hedley (Sgt. Crewe), Charles Tingwell (Major Dryden), Bill Owen (Bludgin).

Hysteria (1965)

Dir: Freddie Francis. *Sc:* Jimmy Sangster. *Ph:* John Wilcox. *Prod. des:* Edward Carrick. *Ed:* James Needs. *Mus:* Don Banks. *Prod:* Jimmy Sangster. *Rel:* Metro-Goldwyn-Mayer. 85 mins.

W: Robert Webber (Mr. Smith), Lelia Goldoni (Denise), Anthony Newlands (Doctor Keller), Jennifer Jayne (Gina), Maurice Denham (Hemmings), Peter Woodthorpe, Sandra Boize, Sue Lloyd.

The Brigand Of Kandahar (1965)

Dir: John Gilling. *Sc:* John Gilling. *Ph:* Reg Wyer. *Prod. des:* Bernard Robinson. *Art dir:* Don Mingaye. *Ed:* James Needs, Tom Simpson. *Mus:* Don Banks. *Prod:* Anthony Nelson-Keys. *Rel:* Warner-Pathé (Britain), Columbia (USA). 81 mins. Technicolor. Scope.

W: Ronald Lewis (Lt. Case), Oliver Reed (Eli Khan), Duncan Lamont (Col. Drewe), Yvonne Romain (Ratina).

The Nanny (1965)

A Hammer-Seven Arts Production

Dir: Seth Holt. *Sc:* Jimmy Sangster, from the novel by Evelyn Piper. *Ph:* Harry Waxman. *Prod. des:* Edward Carrick. *Ed:* James Needs, Tom Simpson. *Mus:*

Richard Rodney Bennett. *Exec. prod*: Anthony Hinds. *Prod*: Jimmy Sangster. *Rel*: Associated British (Britain: through Warner-Pathé), 20th Century-Fox (USA). 93 mins.

W: Bette Davis (The Nanny), Wendy Craig (Virginia Fane), Jill Bennett (Penelope Fane), James Villiers (Bill Fane), William Dix (Joey Fane), Pamela Franklin (Bobby), Jack Watling (Dr. Medman), Maurice Denham (Dr. Beamster), Alfred Burke (Dr. Wills).

Dracula – Prince Of Darkness (1966)

A Hammer-Seven Arts Production.

Dir: Terence Fisher. *Sc*: John Sansom, from an idea by John Elder [Anthony Hinds] based on the characters created by Bram Stoker. *Ph*: Michael Reed. *Prod. des*: Bernard Robinson. *Art dir*: Don Mingaye.

Ed: James Needs, Chris Barnes. *Mus*: James Bernard. *Prod*: Anthony Nelson-Keys. *Rel*: Warner-Pathé (Britain), 20th Century-Fox (USA). 90 mins.

W: Christopher Lee (Dracula), Barbara Shelley (Helen), Andrew Keir (Father Sandor), Francis Matthews (Charles), Suzan Farmer (Diana), Charles Tingwell (Alan), Thorley Walters (Ludwig).

The Plague Of The Zombies (1966)

Dir: John Gilling. *Sc*: Peter Bryan. *Ph*: Arthur Grant.

Prod. des: Bernard Robinson. *Art dir*: Don Mingaye. *Ed*: James Needs, Chris Barnes. *Mus*: James Bernard. *Prod*: Anthony Nelson-Keys. *Rel*: Warner-Pathé (Britain), 20th Century-Fox (USA). 91 mins. Technicolor.

W: Andre Morell (Sir James Forbes), Diane Clare (Sylvia), Brook Williams (Dr. Peter Tompson), Jacqueline Pearce (Alice), John Carson (Clive Hamilton).

Rasputin – The Mad Monk (1966)

Dir: Don Sharp. *Sc*: John Elder [Anthony Hinds]. *Ph*: Michael Reed. *Prod. des*: Bernard Robinson. *Art dir*: Don Mingaye. *Ed*: James Needs, Roy Hyde. *Mus*: Don Banks. *Prod*: Anthony Nelson-Keys. *Rel*: Warner-Pathé (Britain), 20th Century-Fox (USA). 91 mins. Technicolor. CinemaScope.

W: Christopher Lee (Rasputin), Barbara Shelley (Sonia), Richard Pasco (Dr. Zargo), Francis Matthews (Ivan).

The Reptile (1966)

Dir: John Gilling. *Sc*: John Elder [Anthony Hinds]. *Ph*: Arthur Grant. *Prod. des*: Bernard Robinson. *Art dir*: Don Mingaye. *Ed*: James Needs, Roy Hyde. *Mus*: Don Banks. *Prod*: Anthony Nelson-Keys. *Rel*: Warner-Pathé (Britain), 20th Century-Fox (USA). 91 mins. Technicolor.

W: Noel Willman (Dr. Franklyn), Jennifer Daniel (Valerie Spalding), Ray Barrett (Harry Spalding), Jacqueline Pearce (Anna Franklyn), Michael Ripper (Tom Baileya).

The Old Dark House (1966)

A Hammer-William Castle Production

Dir: William Castle. *Sc*: Robert Dillon, from the novel *Benighted* by J.B. Priestley. *Ph*: Arthur Grant. *Prod. des*: Bernard Robinson. *Ed*: James Needs. *Mus*: Benjamin Franklin. *Assoc. prod*: Dona Holloway. *Prod*: William Castle, Anthony Hinds. *Rel*: Columbia (Britain: through BLC) (USA in 1963). 77 mins (Britain), 86 mins (USA). Colour.

W: Tom Poston (Tom Penderel), Robert Morley (Roderick Femm), Janette Scott (Cecily Femm), Joyce Grenfell (Agatha Femm), Mervyn Johns (Potiphar Femm), Fenella Fielding (Morgana Femm), Peter Bull (Casper/Jasper), Danny Green (Morgan Femm), John Harvey.

The Witches (1966)

(US: *The Devil's Own*)

A Hammer-Seven Arts Production

Dir: Cyril Frankel. *Sc*: Nigel Kneale, from the novel *The Devil's Own* by Peter Curtis. *Ph*: Arthur Grant. *Prod. des*: Bernard Robinson. *Art dir*: Don Mingaye. *Ed*: James Needs, Chris Barnes. *Mus*: Richard Rodney Bennett. *Prod*: Anthony Nelson-Keys. *Rel*: Warner-Pathé (Britain), 20th Century-Fox (USA). 91 mins. Technicolor.

W: Joan Fontaine (Gwen Mayfield), Kay Walsh (Stephanie Bax), Alec McCowen (Alan Bax), Ingrid Brett (Linda), Martin Stephens (Ronnie Dowsett), Gwen Ffrangcon-Davies (Granny Rigg), Duncan Lamont (Bob Curd), Leonard Rossiter (Dr. Wallis).

One Million Years B.C. (1966)

A Hammer-Seven Arts Production

Dir: Don Chaffey. *Sc*: Michael Carreras, from the screenplay of *One Million Years B.C.* (UA, 1940) by Mickell Novak, George Baker and Joseph Frickett. *Ph*: Wilkie Cooper. *Visual effects*: Ray Harryhausen. *Art dir*: Robert Jones. *Ed*: James Needs, Tom Simpson. *Mus*: Mario Nascimbene. *Assoc. prod*: Aida Young. *Prod*: Michael Carreras. *Rel*: Warner-Pathé (Britain), 20th Century-Fox (USA). 100mins (Britain), 91 mins (USA).

W: John Richardson (Tumak), Raquel Welch (Loana), Percy Herbert (Sakana), Robert Brown (Akhoba), Martine Beswick (Nupondi).

The Viking Queen (1967)

Dir: Don Chaffey. *Sc*: Clarke Reynolds, from a story by John Temple-Smith. *Ph*: Stephen Dade. *Prod. des*: George Provis. *Ed*: James Needs, Peter Boita. *Mus*: Gary Hughes. *Prod*: John Temple-Smith. *Rel*: Warner-Pathé (Britain), 20th Century-Fox (USA). 91 mins. Technicolor.

W: Don Murray (Justinian), Cariça (Salina), Donald Houston (Maelgan), Andrew Keir (Octavian), Patrick Troughton (Tristram), Adrienne Corri (Beatrice), Niall MacGinnis (Tiberion), Wilfrid Lawson (King Priam).

Frankenstein Created Woman (1967)

A Hammer-Seven Arts Production

Dir: Terence Fisher. *Sc:* John Elder [Anthony Hinds]. *Ph:* Arthur Grant. *Prod. des:* Bernard Robinson. *Art dir:* Don Mingaye. *Ed:* James Needs, Spencer Reeve. *Mus:* James Bernard. *Prod:* Anthony Nelson-Keys. *Rel:* Warner-Pathé (Britain), 20th Century-Fox (USA). 86 mins. Technicolor.

W: Peter Cushing (Baron Frankenstein), Susan Denberg (Christina), Thorley Walters (Dr. Hertz), Robert Morris (Hans), Duncan Lamont (The Prisoner).

The Mummy's Shroud (1967)

Dir: John Gilling. *Sc:* John Gilling, from a story by John Elder [Anthony Hinds]. *Ph:* Arthur Grant. *Prod. des:* Bernard Robinson. *Art dir:* Don Mingaye. *Ed:* James Needs, Chris Barnes. *Mus:* Don Banks. *Prod:* Anthony Nelson-Keys. *Rel:* Warner-Pathé (Britain), 20th Century-Fox (USA). 84 mins. Technicolor.

W: John Phillips (Stanley Preston), Andre Morell (Sir Basil Walden), David Buck (Paul Preston), Elizabeth Sellars (Barbara Preston), Maggie Kimberley (Claire).

Quatermass And The Pit (1967)*(US: Five Million Years To Earth)*

A Hammer-Seven Arts Production

Dir: Roy Ward Baker. *Sc:* Nigel Kneale, from his TV serial. *Ph:* Arthur Grant. *Prod. des:* Bernard Robinson. *Art dir:* Ken Ryan. *Ed:* James Needs, Spencer Reeve. *Mus:* Tristram Cary. *Prod:* Anthony Nelson-Keys. *Rel:* Warner-Pathé (Britain), 20th Century-Fox (USA). 97 mins. Technicolor.

W: James Donald (Dr. Matthew Roney), Andrew Keir (Professor Quatermass), Barbara Shelley (Barbara Judd), Julian Glover (Colonel Breen), Duncan Lamont (Sladden).

A Challenge For Robin Hood (1967)

Dir: C.M. Pennington-Richards. *Sc:* Peter Bryan. *Ph:* Arthur Grant. *Art dir:* Maurice Carter. *Ed:* James Needs, Chris Barnes. *Mus:* Gary Hughes. *Prod:* Clifford Parkes. *Rel:* Warner-Pathé (Britain). 96 mins. Technicolor.

W: Barrie Ingham (Robin), James Hayter (Friar Tuck), Leon Greene (Little John), Gay Hamilton (Maid Marian), Peter Blythe (Roger de Courtenay), Jenny Till ("Lady Marian"), John Amatt (Sheriff of Nottingham), Eric Flynn (Alan-a-Dale).

The Anniversary (1968)

Roy Ward Baker*. *Sc:* Jimmy Sangster, from the play by Bill MacIlwraith. *Ph:* Harry Waxman. *Art dir:* Reece Pemberton. *Ed:* James Needs, Peter Weatherley. *Prod:* Jimmy Sangster. *Rel:* Warner-Pathé (Britain), 20th Century-Fox (USA). 95 mins. Technicolor.

W: Bette Davis (Mrs. Taggart), Sheila Hancock (Karen Taggart), Jack Hedley (Terry Taggart), James Cossins (Henry Taggart), Elaine Taylor (Shirley Blair), Christian Roberts (Tom Taggart), Timothy Bateson

(Mr. Bird), Arnold Diamond.

* Replacing Alvin Rakoff who commenced the film's direction.

The Vengeance Of She (1968)

Dir: Cliff Owen. *Sc:* Peter O'Donnell, from characters created by H. Rider Haggard in his novel *She*. *Ph:* Wolfgang Suschitzky. *Prod. des:* Lionel Couch. *Ed:* Raymond Poulton. *Mus:* Mario Nascimbene. *Prod:* Aida Young. *Rel:* Warner-Pathé (Britain), 20th Century-Fox (USA). 101 mins. Technicolor.

W: John Richardson (Killikrates), Olinka Berova (Carol), Edward Judd (Philip Smith), Colin Blakeley (George Carter), Derek Godfrey (Men-Hari), Jill Melford (Sheila Carter), George Sewell (Harry Walker), Andre Morell (Kassim), Noel Willman (Za-Tor).

The Devil Rides Out (1968)*(US: The Devil's Bride)*

Dir: Terence Fisher. *Sc:* Richard Matheson, from the novel *The Devil Rides Out* by Dennis Wheatley. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson. *Ed:* James Needs, Spencer Reeve. *Mus:* James Bernard. *Prod:* Anthony Nelson-Keys. *Rel:* Warner-Pathé (Britain), 20th Century-Fox (USA). 95 mins. Technicolor.

W: Christopher Lee (Duc de Richleau), Charles Gray (Mocata), Nike Arrighi (Tanith), Leon Greene (Rex van Ryn), Patrick Mower (Simon Aron), Gwen Ffrangcon-Davies (Countess d'Urfe).

Slave Girls (1968)*(US: Prehistoric Women)*

Dir: Michael Carreras. *Sc:* Henry Younger (Michael Carreras). *Ph:* Michael Reed. *Art dir:* Robert Jones. *Ed:* James Needs, Roy Hyde. *Mus:* Carlo Mantelli. *Assoc. prod:* Aida Young. *Exec. prod:* Anthony Hinds. *Prod:* Michael Carreras. *Rel:* Warner-Pathé (Britain), 20th Century-Fox (USA, 1967). 95 mins (USA), 74 mins (Britain). Technicolor. CinemaScope.

W: Martine Beswick (Kari), Edina Ronay (Saria), Michael Latimer (David Marchant), Stephanie Randall (Amyak), Carol White (Gido), Alexandra Stevenson (Luri).

Dracula Has Risen From The Grave (1968)

Dir: Freddie Francis. *Sc:* John Elder [Anthony Hinds] from the character created by Bram Stoker. *Ph:* Arthur Grant. *Art dir:* Bernard Robinson. *Ed:* James Needs, Spencer Reeve. *Mus:* James Bernard. *Prod:* Aida Young. *Rel:* Warner-Pathé (Britain), Warner Bros-Seven Arts (USA). 92 mins. Technicolor.

W: Christopher Lee (Count Dracula), Rupert Davies (Monsignor), Veronica Carlson (Maria), Barbara Ewing (Zena), Barry Andrews (Paul), Ewan Hooper (Priest), Marion Mathie (Anna).

The Lost Continent (1968)

Dir: Michael Carreras. *Sc:* Michael Nash, from the novel *Uncharted Seas* by Dennis Wheatley. *Ph:* Paul

Beeson. *Art dir*: Arthur Lawson. *Sp effects*: Cliff Richardson. *Ed*: James Needs, Chris Barnes. *Mus*: Gerard Schurmann. *Exec. prod*: Anthony Hinds. *Assoc. prod*: Peter Manley. *Prod*: Michael Carreras. *Rel*: Warner-Pathe (Britain). 20th Century-Fox (USA). 98 mins. Technicolor.
W: Eric Porter (Capt. Lansen), Hildegard Knef (Eva), Suzanna Leigh (Unity), Tony Beckley (Tyler), Nigel Stock (Webster), Neil McCallum (Hemmings), Benito Carruthers (Ricaldi), Jimmy Hanley (Pat).

Frankenstein Must Be Destroyed (1969)

Dir: Terence Fisher. *Sc*: Bert Batt, from a story by Anthony Nelson-Keys and Bert Batt. *Ph*: Arthur Grant. *Art dir*: Bernard Robinson. *Ed*: Gordon Hales. *Mus*: James Bernard. *Prod*: Anthony Nelson-Keys. *Rel*: Warner-Pathe (Britain), Warner Bros.-Seven Arts (USA). 97 mins. Technicolor.

W: Peter Cushing (Baron Frankenstein), Veronica Carlson (Anna Spengler), Simon Ward (Karl Holst), Freddie Jones (Professor Richter), Thorley Walters (Inspector Fritsch), Maxine Audley (Ella Brandt).

Moon Zero Two (1969)

A Hammer/Warner Bros.-Seven Arts Production
Dir: Roy Ward Baker. *Sc*: Michael Carreras, from a story by Gavin Lyall, Frank Hardman and Martin Davison. *Ph*: Paul Beeson. *Art dir*: Scott MacGregor. *Ed*: Spencer Reeve. *Mus*: Don Ellis. *Prod*: Michael Carreras. *Rel*: Warner-Pathe (Britain), Warner Bros.-Seven Arts (USA). 100 mins. Technicolor.

W: James Olson (Bill Kemp), Catherina von Schell (Clementine Taplin), Warren Mitchell (JJ. Hubbard), Adrienne Corri (Liz Murphy), Ori Levy (Karminski), Dudley Foster (Whitsun), Bernard Bresslaw (Harry).

Taste The Blood Of Dracula (1970)

Dir: Peter Sasdy. *Sc*: John Elder [Anthony Hinds] based on the character created by Bram Stoker. *Ph*: Arthur Grant. *Art dir*: Scott MacGregor. *Ed*: Chris Barnes. *Mus*: James Bernard. *Prod*: Aida Young. *Rel*: Warner-Pathe (Britain), Warner Bros.-Seven Arts (USA). 95 mins. Technicolor.

W: Christopher Lee (Count Dracula), Geoffrey Keen (William Hargood), Gwen Watford (Martha Hargood), Linda Hayden (Alice Hargood), Peter Sallis (Samuel Paxton).

Crescendo (1970)

A Hammer/Warner Bros.-Seven Arts Production
Dir: Alan Gibson. *Sc*: Jimmy Sangster, Alfred Shaughnessy, from a screenplay by Alfred Shaughnessy. *Ph*: Paul Beeson. *Art dir*: Scott MacGregor. *Ed*: Chris Barnes. *Mus*: Malcolm Williamson. *Prod*: Michael Carreras. *Rel*: Warner-Pathe (Britain), Warner Bros.-Seven Arts (USA). 95 mins. Technicolor.

W: Stephanie Powers (Susan Roberts), James Olson (Georges/Jacques), Margaretta Scott (Danielle Ryman),

Jane Lapotaire (Lillianne), Joss Ackland (Carter), Kirsten Betts (Catherine).

The Horror Of Frankenstein (1970)

Dir: Jimmy Sangster. *Sc*: Jeremy Burnham, Jimmy Sangster, from the characters created by Mary Shelley. *Ph*: Moray Grant. *Art dir*: Scott MacGregor. *Ed*: Chris Barnes. *Mus*: Malcolm Williamson. *Prod*: Jimmy Sangster. *Rel*: MGM-EMI (Britain). 95 mins. Technicolor.

W: Ralph Bates (Victor Frankenstein), Kate O'Mara (Alys), Graham James (Wilhelm), Veronica Carlson (Elizabeth), Bernard Archard (Elizabeth's father), Dennis Price (Grave Robber), Joan Rice (Grave Robber's Wife), David Prowse (The Monster).

The Scars Of Dracula (1970)

Dir: Roy Ward Baker. *Sc*: John Elder [Anthony Hinds] from the character created by Bram Stoker. *Ph*: Moray Grant. *Art dir*: Scott MacGregor. *Ed*: James Needs. *Mus*: James Bernard. *Prod*: Aida Young. *Rel*: MGM-EMI (Britain). 96 mins. Technicolor.

W: Christopher Lee (Count Dracula), Dennis Waterman (Simon), Jenny Hanley (Sarah Franssen), Christopher Matthews (Paul), Patrick Troughton (Klove), Michael Gwynn (Priest).

When Dinosaurs Ruled The Earth (1970)

Dir: Val Guest. *Sc*: Val Guest, from a treatment by J.G. Ballard. *Ph*: Dick Bush. *Art dir*: John Blezard. *Ed*: Peter Curran. *Mus*: Mario Nascimbene. *Prod*: Aida Young. *Rel*: Warner Bros. 100 mins (Britain), 96 mins (USA). Technicolor.

W: Victoria Vetri (Sanna), Robin Hawdon (Tara), Patrick Allen (Kingso), Drewe Henley (Khaku), Sean Caffrey (Kane), Magda Konopka (Ulido), Imogen Hassall (Ayak), Patrick Holt (Ammon).

The Vampire Lovers (1970)

A Hammer-American International Production
Dir: Roy Ward Baker. *Sc*: Tudor Gates, from an adaptation by Harry Fine, Tudor Gates and Michael Style of the story *Carmilla* by J. Sheridan Le Fanu. *Ph*: Moray Grant. *Art dir*: Scott MacGregor. *Ed*: James Needs. *Mus*: Harry Robinson. *Prod*: Harry Fine, Michael Style. *Rel*: MGM-EMI (Britain), American International (USA). 91 mins (Britain), 88 mins (USA). Technicolor.

W: Ingrid Pitt (Mircalla/Marcilla/Carmilla), Pippa Steele (Laura), Madeline Smith (Emma), Peter Cushing (The General), George Cole (Morton), Dawn Addams (The Countess), Kate O'Mara (Govemess), Douglas Wilmer (Baron Hartog), Jon Finch (Carl), Kirsten Betts, John Forbes Robertson, Harvey Hall.

Lust For A Vampire (1971)

Dir: Jimmy Sangster. *Sc*: Tudor Gates, from characters created by J. Sheridan Le Fanu. *Ph*: David Muir. *Art dir*: Don Mingay. *Ed*: Spencer Reeve. *Mus*:

Harry Robinson. *Prod*: Harry Fine, Michael Style. *Rel*: MGM-EMI (Britain). 95 mins. Technicolor.
 W: Ralph Bates (Giles Barton), Barbara Jefford (Countess), Suzanna Leigh (Janet), Michael Johnson (Richard Lestrange), Yutte Stensgaard (Mircalla), Mike Raven (Count Kamstein), Helen Christie (Miss Simpson), Pippa Steel (Susan), David Healy, Michael Brennan, Laun Peters, Christopher Cunningham, Judy Matheson, Caryl Little, Jack Melford, Eric Chitty, Christopher Neame, Harvey Hall.

COUNTESS DRACULA (1971)

Dir: Peter Sasdy. *Sc*: Jeremy Paul, from a story by Alexander Paal and Peter Sasdy based on an idea by Gabriel Ronay. *Ph*: Ken Talbot. *Art dir*: Philip Harrison. *Ed*: Henry Richardson. *Mus*: Harry Robinson. *Prod*: Alexander Paal. *Rel*: Rank (Britain). 93 mins. Eastman Colour.

W: Ingrid Pitt (Countess Elisabeth Nadasdy), Nigel Green (Capt. Dobi), Sandor Eles (Imre Toth), Maurice Denham (Master Fabio), Patience Collier (Julia), Peter Jeffrey (Captain Balogh), Lesley-Anne Down (Ilona).

CREATURES THE WORLD FORGOT (1971)

Dir: Don Chaffey. *Sc*: Michael Carreras. *Ph*: Vincent Cox. *Prod. des*: John Stoll. *Ed*: Chris Barnes. *Mus*: Mario Nascimbene. *Prod*: Michael Carreras. *Rel*: Columbia. 95 mins. Technicolor.
 W: Julie Ege (Nala), Brian O'Shaughnessy (Mak), Tony Bonner (Toomak), Robert John (Rool).

ON THE BUSES (1971)

Dir: Harry Booth. *Sc*: Ronald Wolfe, Ronald Chesney, from the TV series. *Ph*: Mark McDonald. *Prod. des*: Scott MacGregor. *Ed*: Archie Ludski. *Mus*: Max Harris. *Prod*: Ronald Wolfe, Ronald Chesney. *Rel*: MGM-EMI (Britain). 88 mins. Technicolor.
 W: Reg Varney (Stan Butler), Doris Hare (Stan's Mum), Michael Robbins (Arthur), Anna Karen (Olive), Stephen Lewis (Blakey), Bob Grant (Jack), Andrea Lawrence (Betty), Pat Ashton (Sally), Brian Oulton (Manager), Pamela Cundell (Ruby), Pat Coombes (Vera).

HANDS OF THE RIPPER (1971)

Dir: Peter Sasdy. *Sc*: L.W. Davidson, from a story by Edward Spencer Shew. *Ph*: Kenneth Talbot. *Art dir*: Roy Stannard. *Ed*: Christopher Barnes. *Mus*: Christopher Gunning. *Prod*: Aida Young. *Rel*: Rank (Britain). 85 mins. Technicolor.

W: Eric Porter (Dr. John Pritchard), Angharad Rees (Anna), Jane Merrow (Laura), Keith Bell (Michael Pritchard), Derek Godfrey (Dysart), Dora Bryan (Mrs. Golding), Marjorie Rhodes (Mrs. Bryant).

TWINS OF EVIL (1971)

Dir: John Hough. *Sc*: Tudor Gates, from characters created by J. Sheridan Le Fanu. *Ph*: Dick Bush. *Art dir*: Roy Stannard. *Ed*: Spencer Reeve. *Mus*: Harry

Robinson. *Prod*: Harry Fine, Michael Style. *Rel*: Rank (Britain). 87 mins. Eastman Colour.

W: Madeleine Collinson (Frieda Gelhorn), Mary Collinson (Maria Gelhorn), Peter Cushing (Gustav Weil), Kathleen Byron (Katy Weil), Dennis Price (Dietrich), Harvey Hall (Franz), Isobel Black (Ingrid Hoffer), Damien Thomas (Count Kamstein), David Warbeck (Anton Hoffer), Alex Scott (Hermann), Katya Wyeth (Countess Mircalla), Roy Stewart (Joachim).

DR. JEKYLL AND SISTER HYDE (1971)

Dir: Roy Ward Baker. *Sc*: Brian Clemens. *Ph*: Norman Warwick. *Prod. des*: Robert Jones. *Ed*: James Needs. *Mus*: David Whitaker. *Prod*: Albert Fennell, Brian Clemens. *Rel*: MGM-EMI (Britain). 97 mins. Technicolor.

W: Ralph Bates (Dr. Jekyll), Martine Beswick (Sister Hyde), Gerald Sim (Prof. Robertson), Lewis Fiander (Howard), Dorothy Alison (Mrs. Spencer), Ivor Dean (Burke), Tony Calvin (Hare), Neil Wilson (Older Policeman), Paul Whitsun-Jones (Sgt. Danvers), Philip Madoc (Byker).

BLOOD FROM THE MUMMY'S TOMB (1971)

Dir: Seth Holt, Michael Carreras*. *Sc*: Christopher Wicking, from the novel *Jewel Of The Seven Stars* by Bram Stoker. *Ph*: Arthur Grant. *Art dir*: Scott MacGregor. *Ed*: Peter Weatherley. *Mus*: Tristram Cary. *Prod*: Howard Brandy. *Rel*: MGM-EMI (Britain). 94 mins. Technicolor.

W: Andrew Keir (Prof. Julian Fuchs), Valerie Leon (Margaret/Tera), James Villiers (Corbeck), Hugh Burden (Dandridge), George Coulouris (Berigan), Mark Edwards (Tod Browning), Rosalie Crutchley (Helen Dickerson), Aubrey Morris (Dr. Putnam), David Markham (Dr. Burgess), Joan Young (Mrs. Caporal).

* The film's last few days of shooting were undertaken by Carreras on the death of Seth Holt.

VAMPIRE CIRCUS (1972)

Dir: Robert Young. *Sc*: Judson Kinberg, from a story by George Baxt and Wilbur Stark. *Ph*: Moray Grant. *Art dir*: Scott MacGregor. *Ed*: Peter Musgrave. *Mus*: David Whitaker. *Prod*: Wilbur Stark. *Rel*: Rank (Britain), 20th Century-Fox (USA). 87 mins. Colour. W: Adrienne Corri (Gypsy Woman), Laurence Payne (Mueller), Thorley Walters (Burgermeister), John Moulder Brown (Anton Kersh), Lynne Frederick (Dora Mueller), Elizabeth Seal (Gerta Hauser), Anthony Corlan (Emil), Richard Owens (Dr. Kersh), Domini Blythe (Anna Mueller), Robin Hunter (Hauser).

FEAR IN THE NIGHT (1972)

Dir: Jimmy Sangster. *Sc*: Jimmy Sangster, Michael Syson. *Ph*: Arthur Grant. *Art dir*: Don Picton. *Ed*: Peter Weatherley. *Mus*: John McCabe. *Exec. prod*: Michael Carreras. *Prod*: Jimmy Sangster. *Rel*: MGM-

EMI (Britain). 86 mins. Technicolor.

W: Judy Geeson (Peggy Heller), Joan Collins (Molly Carmichael), Ralph Bates (Robert Heller), Peter Cushing (Michael Carmichael), Gillian Lind (Mrs. Beamish), James Cossins (Doctor), John Bown, Brian Grellis.

Straight On Till Morning (1972)

Dir: Peter Collinson. *Sc:* Michael Peacock. *Ph:* Brian Probyn. *Art dir:* Scott MacGregor. *Ed:* Alan Pattillo. *Mus:* Roland Shaw. *Exec. prod:* Michael Carreras. *Rel:* MGM-EMI (Britain). 96 mins. Technicolor.

W: Rita Tushingham (Brenda Thompson), Shane Bryant (Peter), Tom Bell (Jimmy Lindsay), Annie Ross (Liza), Katya Wyeth (Caroline), James Bolam (Joey), Clare Kelly (Margo), Harold Berens (Mr. Harris).

Mutiny On The Buses (1972)

Dir: Harry Booth. *Sc:* Ronald Wolfe, Ronald Chesney, from their TV series. *Ph:* Mark MacDonald. *Art dir:* Scott MacGregor. *Ed:* Archie Ludski. *Mus:* Ron Grainer. *Prod:* Ronald Wolfe, Ronald Chesney. *Rel:* MGM-EMI (Britain). 89 mins. Technicolor.

W: Reg Varney (Stan Butler), Doris Hare (Mrs. Butler), Anna Karen (Olive), Michael Robbins (Arthur), Bob Grant (Jack), Stephen Lewis (Inspector Blake), Pat Ashton (Norah), Janet Mahoney (Susy), Caroline Dowdeswell (Sandra), Kevin Brennan (Mr. Jenkins).

Demons Of The Mind (1972)

A Hammer-Frank Godwin Production

Dir: Peter Sykes. *Sc:* Christopher Wicking, from a story by Christopher Wicking and Frank Godwin. *Ph:* Arthur Grant. *Art dir:* Michael Stringer. *Ed:* Chris Barnes. *Mus:* Harry Robinson. *Prod:* Frank Godwin. *Rel:* MGM-EMI (Britain). 89 mins. Technicolor.

W: Paul Jones (Carl Richter), Gillian Hills (Elizabeth Zom), Robert Hardy (Baron Friedrich Zom), Michael Hordern (Priest), Patrick Magee (Dr. Falkenberg), Shane Bryant (Emil Zom), Yvonne Mitchell (Aunt Hilda), Kenneth J. Warren (Klaus), Robert Brown (Fischinger).

Dracula A.D. 72 (1972)

Dir: Alan Gibson. *Sc:* Don Houghton. *Ph:* Dick Bush. *Prod. des:* Don Mingaye. *Ed:* James Needs. *Mus:* Michael Vickers. *Prod:* Josephine Douglas. *Rel:* Warner Bros (Britain: through Columbia-Warner). 97 mins. Eastman Colour.

W: Christopher Lee (Count Dracula), Peter Cushing (Prof. Van Helsing), Stephanie Beacham (Jessica Van Helsing), Michael Coles (Inspector), Christopher Neame (Johnny Alucard), William Ellis (Joe Mitchum), Marsha Hunt (Gaynor), Janet Key (Anna), Philip Miller (Bob), Michael Kitchen (Greg).

The Satanic Rites Of Dracula (1973)

Dir: Alan Gibson. *Sc:* Don Houghton. *Ph:* Brian

Probyn. *Art dir:* Lionel Couch. *Ed:* Christopher Barnes. *Prod:* Roy Skeggs. *Rel:* Warner Bros. (Britain: through Columbia-Warner). Colour.

W: Christopher Lee (Count Dracula), Peter Cushing (Van Helsing), William Franklyn (Torrence), Michael Coles (Inspector Murray), Joanna Lumley (Jessica), Freddie Jones (Prof. Keeley), Barbara Yu Ling (Chin Yang), Valerie Ost (Jane), Richard Vernon (Col. Mathews).

That's Your Funeral (1973)

Dir: John Robins. *Sc:* Peter Lewis. *Ph:* David Holmes. *Art dir:* Scott MacGregor. *Ed:* Archie Ludski. *Prod:* Michael Carreras. *Rel:* Rank (Britain: through Fox-Rank). Colour. 82 mins.

W: Bill Fraser (Basil Bulstrode), Raymond Huntley (Emanuel Holroyd), David Battley (Percy), John Ronane (Mr. Smallbody), Dennis Price (Mr. Soul), Sue Lloyd (Miss Peach), Richard Wattis (Simmonds), Roy Kinnear (Mr. Purvis).

Frankenstein And The Monster From Hell (1973)

Dir: Terence Fisher. *Sc:* John Elder [Anthony Hinds]. *Ph:* Brian Probyn. *Art dir:* Scott MacGregor. *Ed:* James Needs. *Prod:* Roy Skeggs. *Rel:* Paramount (USA). Colour.

W: Peter Cushing (Baron Frankenstein), Shane Bryant (Dr. Helder), Madeline Smith (The Angel/Sarah), John Stratton (The Dir), Bernard Lee (Tarmut), Clifford Mollison (Judge), Dave Prowse (The Monster), Patrick Troughton (Body Snatcher).

Captain Kronos – Vampire Hunter (1973)

Dir: Brian Clemens. *Sc:* Brian Clemens. *Ph:* Ian Wilson. *Prod. des:* Robert Jones. *Ed:* James Needs. *Prod:* Albert Fennell, Brian Clemens. Colour.

W: Horst Janson (Kronos), John Carson (Doctor Marcus), John Cater (Professor Grost), Shane Bryant (Paul Durward), Caroline Munro (Carla), Ian Hendry (Kerro), Wanda Ventham (Lady Durward), Lois Daine (Sara Durward), William Hobbs (Hagen).

Love Thy Neighbour (1973)

Dir: John Robins. *Sc:* Vince Powell, Harry Driver, from their TV series. *Ph:* Moray Grant. *Art dir:* Lionel Couch. *Ed:* James Needs. *Prod:* Roy Skeggs. *Rel:* MGM-EMI (Britain). Colour.

W: Jack Smethurst (Eddie Booth), Rudolph Walker (Bill), Nina Baden-Semper (Barbie), Kate Williams (Joan).

Nearest And Dearest (1973)

A Hammer-Granada Production

Dir: John Robins. *Sc:* Tom Brennan, Roy Bottomley, from the TV series. *Ph:* David Holmes. *Art dir:* Scott MacGregor. *Prod:* Michael Carreras. Colour.

W: Hylda Baker, Jimmy Jewel, Joe Gladwin, Eddie Malin, Madge Hindle.

Holiday On The Buses (1973)

A Hammer Production.

Dir: Bryan Izzard. *Sc:* Ronald Wolfe, Ronald Chesney, from their TV series. *Ph:* Brian Probyn. *Ed:* James Needs. *Mus:* Dennis King. *Prod:* Ronald Wolfe, Ronald Chesney. *Rel:* Anglo-EMI (Britain). Technicolor.

W: Reg Varney (Stan Butler), Doris Hare (Mrs. Butler), Anna Karen (Olive), Michael Robbins (Arthur), Bob Grant (Jack), Stephen Lewis (Inspector Blake), Wilfred Brambell, Kate Williams, Arthur Mullard, Queenie Watts, Henry McGee.

Man At The Top (1973)

A Hammer-Dufton Production

Dir: Mike Vardy. *Sc:* Hugh Whitemore, from the TV series based on characters in the book *Room At The Top* by John Braine. *Ph:* Brian Probyn. *Art dir:* Don Picton. *Ed:* Christopher Barnes. *Exec. prod:* Roy Skeggs. *Prod:* Peter Charlesworth, Jock Jacobsen. *Rel:* MGM-EMI (Britain). Colour. Wide screen.

W: Kenneth Haigh (Joe Lampton), Nanette Newman (Lady Ackerman - Alex), Harry Andrews (Lord Ackerman), William Lucas (Marshall), Clive Swift (Massey), Paul Williamson (Tarrant), John Collin (Wisbech), John Quentin (Digby), Danny Sewell (Weston), Charlie Williams (George Harvey), Anne Cunningham (Mrs. Harvey), Angela Bruce (Joyce), Margaret Head (Eileen), Jaron Yaltan (Taranath), Tim Brinton (Newsreader), Norma West (Sarah Tarrant).

Man About The House (1974)

Dir: John Robins. *Sc:* Johnnie Mortimer, Brian Cooke. *Ph:* Jimmy Allen. *Art dir:* Don Picton. *Ed:* Archie Luski. *Prod:* Roy Skeggs. *Rel:* EMI. Colour.

W: Richard O'Sullivan (Robin Tripp), Paula Wilcox (Chrissy), Sally Thomsett (Jo), Brian Murphy (Mr. Roper), Yootha Joyce (Mrs. Roper), Doug Fisher (Larry Simmonds), Peter Cellier (Morris Pluthero), Patrick Newell (Sir Edmund Weir), Aimi McDonald (Hazel Lovett), Jack Smethurst (Himself), Rudolph Walker (Himself), Spike Milligan (Himself), Melvyn Hayes (Nigel), Michael Ward (Mr. Gideon), Bill Grundy (Interviewer).

The Legend Of The Seven Golden Vampires (1974)

A Hammer (London)/Shaw Brothers (Hong Kong) Production

Dir: Roy Ward Baker. *Sc:* Don Houghton. *Ph:* John Wilcox, Roy Ford. *Art dir:* Johnson Tsao. *Sp. effects:* Les Bowie. *Ed:* Chris Barnes. *Prod:* Don Houghton, Vee King Shaw. *Exec. prod:* Michael Carreras, Run Run Shaw. *Rel:* Columbia-Warner. Colour.

W: Peter Cushing (Professor Lawrence Van Helsing), David Chiang (Hsi Ching), Julie Ege (Vanessa Buren), Robin Stewart (Leyland Van Helsing), Shih Szu (Mai Kwei), John Forbes-Robertson (Dracula), Robert Hanna (British Consul), Chan Shen (Kah), James Ma (Hsi Ta), Liu Chia Yung (Hsi Kwei), Feng Ko An

(Hsi Sung), Chen Tien Loong (Hsi San), Wong Han Chan (Leung Hon).

Shatter (1974)

A Hammer (London)/Shaw Brothers (Hong Kong) Production

Dir: Michael Carreras. *Sc:* Don Houghton. *Ph:* Brian Probyn, John Wilcox, Roy Ford. *Art dir:* Johnson Tsao. *Sp. effects:* Les Bowie. *Ed:* Eric Boyd-Perkins. *Prod:* Michael Carreras, Vee King Shaw.

W: Stuart Whitman (Shatter), Ti Lung (Tai Pah), Lily Li [Li Li-Li] (Mai Ling), Peter Cushing (Rattwood), Anton Diffring (Hans Leber), Yemi Ajibade (Ansabi M'Goya/Dabula M'Goya), Liu Ka-Yong & Huang Pei-Chi (Bodyguards), Liu Ka-Ying (Leber's Girl), Lo Wei (Howe), James Ma (Thai Boxer), Chiang Han (Korean Boxer), Kao Hsiung (Japanese Boxer).

To The Devil - A Daughter (1976)

A Hammer (London)/Terra Filmkunst (West Germany) Production

Dir: Peter Sykes. *Sc:* Chris Wicking, based on the novel by Dennis Wheatley. *Ph:* David Watkin. *Art dir:* Don Picton. *Sp. effects:* Les Bowie. *Ed:* John Trumper. *Prod:* Roy Skeggs.

W: Richard Widmark (John Verney), Christopher Lee (Father Michael Rayner), Honor Blackman (Anna Fountain), Denholm Elliott (Henry Beddows), Michael Goodliffe (George De Grass), Nastassja Kinski (Catherine), Eva Maria Meineke (Eveline De Grass), Anthony Valentine (David), Derek Francis (Bishop), Isabella Telegzynska (Margaret), Constantin De Goguel (Kolide), Anna Bentinek (Isabel).

The Lady Vanishes (1979)

A Hammer/Rank Production

Dir: Anthony Page. *Sc:* George Axelrod. *Ph:* Douglas Slocombe. *Prod des:* Wilfred Shingleton. *Sp. effects:* Effects Associated Ltd. *Ed:* Russell Lloyd. *Mus:* Richard Hartley. *Prod:* Tom Sachs. *Exec. prod:* Michael Carreras, Arlene Sellers, Alex Winitsky. *Rel:* Rank (UK). 97 mins. Eastmancolor-Panavision.

W: Cybill Shepherd (Amanda Kelly), Elliott Gould (Robert Condon), Angela Lansbury (Miss Froy), Herbert Lom (Dr. Hartz), Arthur Lowe (Charters), Ian Carmichael (Caldicott), Gerald Harper (Todhunter), Jenny Runacre (Mrs. Todhunter), Jean Anderson (Baroness), Madlena Nedeva (Nun), Madge Ryan (Rosc Flood Porter), Rosalino Knight (Evelyn Barnes), Vladek Sheybal (Trainmaster).

television

Apart from the abortive *Tales Of Frankenstein*, Hammer produced or co-produced 4 television series. The first, *Journey To The Unknown*, was shown in 1969 and ran for 17 50-minute episodes. Each episode was a self-contained story, and most of the writers and directors involved were, or would become, Hammer regulars. The series was produced in conjunction with ABC TV and 20th Century Fox. The Fox connection meant that each episode featured an American lead, with English supporting players. Stories were generally more inclined towards psychological, rather than visceral, horror.

Episodes:

Eve, Jane Brown's Body, Indian Spirit Guide, The New People, Miss Belle, Do Me A Favour And Kill Me, Somewhere In A Crowd, Paper Dolls, Matakitas Is Coming, The Beckoning Fair One, One On A Desert Island, Girl Of My Dreams, The Last Visitor, Poor Butterfly, Stranger In The Family, The Killing Bottle, The Madison Equation.

In 1980 came *Hammer House Of Horror*, a series of 13 hour-long self-contained episodes, again produced with ABC. These mostly featured more traditionally gothic Hammer subjects, such as werewolves, witchcraft, cannibalism and voodoo, although presented in a more modern graphic style.

Episodes:

Witching Time, The Thirteenth Reunion, Rude Awakening, Growing Pains, The Silent Scream, The House That Bled To Death, Charlie Boy, Children Of

The Full Moon, The Carpathian Eagle, Guardian Of The Abyss, A Visitor From The Grave, The Two Faces Of Evil, The Mark Of Satan.

In 1984 came *Hammer House Of Mystery And Suspense*, a series of 13 almost feature-length films produced in conjunction with 20th Century Fox. As the title implies, these presented rather more toned-down horrors, but were still interesting although generally over-padded to fit the time slot. Again, the Fox connection meant American lead players.

Episodes:

Paint Me A Murder, The Late Nancy Irving, And The Wall Came Tumbling Down, Mark Of The Devil, Last Video And Testament, Czech Mate, A Distant Scream, Child's Play, The Corvini Inheritance, Black Carrion, Tennis Court, The Possession, The Sweet Scent Of Death.

The World Of Hammer was produced in 1990, but not screened in the UK until 1994. This was a series of 13 25-minute episodes documenting the history of Hammer, narrated by Oliver Reed.

Episodes:

Hammer Stars: Peter Cushing, Dracula And The Undead, Lands Before Time, Vamp, Wicked Women, Trials Of War, Sci-Fi, Mummies, Werewolves And The Living Dead, Chiller, Frankenstein, Hammer Stars, Christopher Lee, Hammer, Costumers.

part two

Et Mourir De Plaisir (1960)

(Eng: *Blood And Roses*)

Paramount (France/Italy)

Prod: Raymond Eger

Dir/Sc: Roger Vadim

W: Mel Ferrer, Elsa Martinelli, Annette Stroyberg.

La Maschera Del Demonio (1960)

(Eng: *Black Sunday aka Revenge Of The Vampire*)

AIP (Italy) B&W

Prod: Massimo DeRita

Dir: Mario Bava

Sc: Ennio Deconcini, Mario Bava, Marcello Coscia,

Mario Serandrei

W: Barbara Steele, John Richardson, Arturo Dominici.

Shadow Of The Cat (1960)

BHP (England)

Prod: Jon Pennington

Dir: John Gilling

Sc: George Baxt

Ph: Arthur Grant

W: Barbara Shelley, Andre Morell, William Lucas.

La Strage Dei Vampiri (1962)

(Eng: *Slaughter Of The Vampires aka Curse Of The*

Blood Ghouls)

Pacemaker (Italy) B&W

Prod: Dino Sant'Ambrogio

Dir/Sc: Roberto Mauri

W: Walter Brandi, Dieter Eppler, Graziella Granata.

I Tre Volti Della Paura (1964)

(Eng: *Black Sabbath*)

AIP (Italy)

Prod: Salvatore Billiteri

Dir: Mario Bava

Sc: Marcello Fondato, Alberto Bervilacqua, Mario Bava

W: Boris Karloff, Mark Damon, Michelle Mercier, Jacqueline Pierreau.

Dance Of The Vampires (1967)

(aka *The Fearless Vampire Killers aka Pardon Me But Your Teeth Are In My Neck*)

MGM (England)

Prod: Gene Gutowski

Dir: Roman Polanski

Sc: Gerald Brach, Roman Polanski

W: Fergy Mayne, Sharon Tate, Jack MacGowran, Roman Polanski.

Night Of The Living Dead (1968)

Reade Organisation (USA)

Prod: Russell Streiner, Karl Hardman

Dir: George A. Romero

Sc: John A. Russo

W: Duane Jones, Marilyn Eastman.

Le Viol Du Vampire/La Reine Des Vampires (1968)

(Eng: *Vampire Women*)

(France)

Prod: Sam Selsky

Dir/Sc: Jean Rollin

W: Solange Pradel, Ursule Pauly, Bernard Letrou.

La Vampire Nue (1969)

(Eng: *The Naked Vampire*)

(France)

Prod: Sam Selsky

Dir: Jean Rollin

Sc: Jean Rollin, S H Moati

W: Maurice Lemaire, Caroline Cartier, Ly Lestrong.

Valerie A Týden Divu (1969)

(Eng: *Valerie And Her Week Of Wonders*)

(Czechoslovakia)

Dir: Jaromil Jires

Sc: Vitezslav Nezval

W: Jaroslava Schallerová.

El Conde Dracula (1970)

(Eng: *Count Dracula*)

World Entertainment

(Spain/Italy/England/W.Germany)

Prod: Harry Alan Towers

Dir: Jess Franco

Sc: Jess Franco, August Finochi, Harry Alan Towers, Carlo Fadda, Milo G. Cuccia, Dietmar Behnke

W: Christopher Lee, Herbert Lom, Klaus Kinski, Soledad Miranda.

Count Yorga, Vampire (1970)

AIP (USA)

Prod: Michael Macready

Dir/Sc: Robert Kelljan

W: Robert Quarry, Michael Murphy, Marsha Jordan, Donna Anders.

Le Frisson Des Vampires (1970)

(Eng: *Sex And The Vampire*)

(France)

Prod: Sam Selsky

Dir/Sc: Jean Rollin

W: Sandra Julien, Jean-Marie Durand.

Incense For The Damned (1970)

(US: *The Bloodsuckers aka Doctors Wear Scarlet*)

Chevron (England)

Prod: Graham Harris

Dir: Robert Hartford-Davis

Sc: Julian More

W: Patrick Macnee, Patrick Mower, Imogen Hassell.

La Noche De Walpurgis (1970)

(Spain)

Dir: Leon de Klimovsky

Sc: Jacinto Molina

W: Paul Naschy, Patty Shepard.

Vampyros Lesbos – Die Erbin Des Dracula (1970)

(Spain)

Prod: Arturo Marcos

Dir/Sc: Jess Franco

W: Soledad Miranda, Dennis Price.

Blut An Den Lippen (1971)

(aka *La Rouge Aux Levres*)

(Eng: *Daughters Of Darkness*)

Gemini (Belgium/France/W. Germany/Italy)

Prod: Alain Guilleaume, Paul Collet

Dir: Harry Kumel

Sc: Harry Kumel, Pierre Drouot

W: Delphine Seyrig, John Carlen, Andrea Rau.

The Velvet Vampire (1971)

New World (USA)

Prod: Charles S. Swartz

Dir: Stephanie Rothman

Sc: Maurice Jules, Charles S. Swartz, Stephanie Rothman

W: Celeste Yamall, Sheny Miles, Michael Blodgett.

I Drink Your Blood (1971)

Cinemation (USA)

Prod: Jerry Gross

Dir/Sc: David Durston

W: Ronda Fultz, Jadine Wong, Lyn Lowrey.

Viérges Et Vampires (1971)

(aka *Requiem Pour Un Vampire*)

(US: *Caged Virgins*)

Box Office International (France)

Prod: Sam Selsky

Dir: Jean Rollin

W: Marie Pierre Castel, Dominique.

Blacula (1972)

AIP (USA)

Prod: Joseph T. Naar

Dir: William Crain

Sc: Joan Torres, Raymond Koenig

W: William Marshall, Elisha Cook Jr, Vonetta McGee.

La Ceremonia Sangrienta (1972)

(US: *Female Butcher aka Legend Of Blood Castle aka Blood Ceremony*)

Film Ventures (Italy/Spain)

Prod: José María Sonzalez Sinde

Dir: Jorge Grau

Sc: Juan Tabar, Sandro Contenenza

W: Lucia Böse, Ewa Aulin.

The Deathmaster (1972)

AIP (USA)

Prod: Fred Sadoff

Dir: Ray Danton

Sc: R.L. Grove

W: Robert Quarry, Betty Anne Rees, John Fielder.

Disciple Of Death (1972)*(Eng: Embassy (England))*

Producers: Tom Parkinson, Charles Fairman

*Dir: Tom Parkinson**Sc: Tom Parkinson, Churton Fairman**W: Mike Raven, Stephan Bradley, Virginia Wetherall.***El Gran Amore Del Conde Dracula (1972)***(Eng: Dracula's Great Love aka Dracula's Virgin Lovers)*

Cinema Shares (Spain)

*Prod: F. Laura Polop**Dir: Javier Aguirre**Sc: Jacinto Molina, Javier Aguirre**W: Paul Naschy***La Saga De Los Draeulas (1972)***(Eng: Ricardo Muñoz Suay, José Antonio Pérez Giner**Dir: Leon Klimovsky**Sc: Lazarus Kaplan**W: Helga Line, Tina Sainz, Tony Isbert***Grave Of The Vampire (1972)**

Entertainment Pyramid (USA)

*Prod: Daniel Cady**Dir: John Hayes**Sc: John P. Hayes, David Chase**W: Michael Pataki, William Smith.***La Orgia Nocturna De Los Vampiros (1973)***(Eng: The Vampires' Night Orgy)*

International Amusement (Spain)

*Prod: Jose Frade**Dir: Leon Klimovsky**Sc: Gabriel Burgos, Antonio Fos**W: Jack Taylor.***La Pleniluna Delle Vergine (1973)***(US: The Devil's Wedding Night)*

Dimension (Italy)

*Prod: Ralph Zucker**Dir: Paul Solvay**Sc: Ralph Zucker, Alan M. Harris**W: Mark Damon, Sara Bay.***La Novia Ensangrentada (1973)***(Eng: The Blood-Spattered Bride)*

Europix (Spain)

*Prod: Antonio Pérez Olea**Dir/Sc: Vicente Aranda**W: Alexandra Bastido, Maribel Martín.***Die Zärtlichkeit Der Wölfe (1973)***(Eng: Tenderness Of The Wolves)*

(Germany)

*Prod: Rainer Werner Fassbinder**Dir: Ulli Lommel**W: Kurt Raab.***Andy Warhol's Dracula (1974)***(aka Blood For Dracula)*

Bryanston (Italy)

*Prod: Andrew Braunsberg**Dir: Paul Morrissey**W: Udo Kier, Arno Juerging, Joe D'Allesandro.***Contes Immoraux (1974)***(Eng: Immoral Tales)*

New Line (France)

*Prod: Anatole Dauman**Dir/Sc: Walerian Borowczyk**W: Paloma Picasso.***Lemora, The Lady Dracula (1974)***(aka Lemora - A Child's Tale Of The Supernatural)*

Media Cinema (USA)

*Prod: Robert Fern**Dir: Richard Blackburn**Sc: Richard Blackburn, Robert Fern**W: Cheryl Smith, Leslie Gilb.***The Texas Chainsaw Massacre (1974)**

Bryanston (USA)

*Prod/Dir: Tobe Hooper**Sc: Kim Henkel, Tobe Hooper**W: Gunnar Hansen, Marilyn Burns.***Lèvres De Sang (1975)**

(France)

*Prod: Sam Selsky**Dir: Jean Rollin***Vampyres (1975)**

Cambist (England)

*Prod: Brian Smedley-Aston**Dir: José Larraz**Sc: D. Daubeney**W: Anulka, Marianne Morris, Brian Deacon.***Martin (1977)**

Libra (USA)

*Prod: Richard Rubinstein**Dir: George A. Romero**W: John Amplas, Tom Savini.***Nosferatu, Phantom Der Nacht (1979)***(Eng: Nosferatu, The Vampyre)*

20th Century Fox (Germany)

*Prod/Dir/Sc: Werner Herzog**W: Klaus Kinski, Isabelle Adjani, Bruno Ganz.***Bram Stoker's Dracula (1992)**

Columbia (USA)

*Prod/Dir: Francis Ford Coppola**Sc: James V. Hart**W: Gary Oldman, Anthony Hopkins.*

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